THE AMERICAN

# DANCER

# *Marlynn and Michael*

*present something new!*

A SERIES OF

## SUNDAYS for TEACHERS

**January 21 to February 18 inclusive**

**Let these popular stars, now in their sensational two year engagement in New York's beautiful Rainbow Grill, atop Radio City, style your dancing.**

**Not only can you be sure that they are *au fait* with the newest and smartest ballroom dances but their unprecedented success in teaching these steps nightly to scores of visitors to the Rainbow Grill (during the famous Champagne Hour) stamps them as teachers of outstanding ability.**

**Course includes technique, new dances and the art of creating individual material. *Teachers taking this course will learn Michael's new system of leading.***

**It's fun to dance . . . it's fun to learn . . . it's fun to teach**

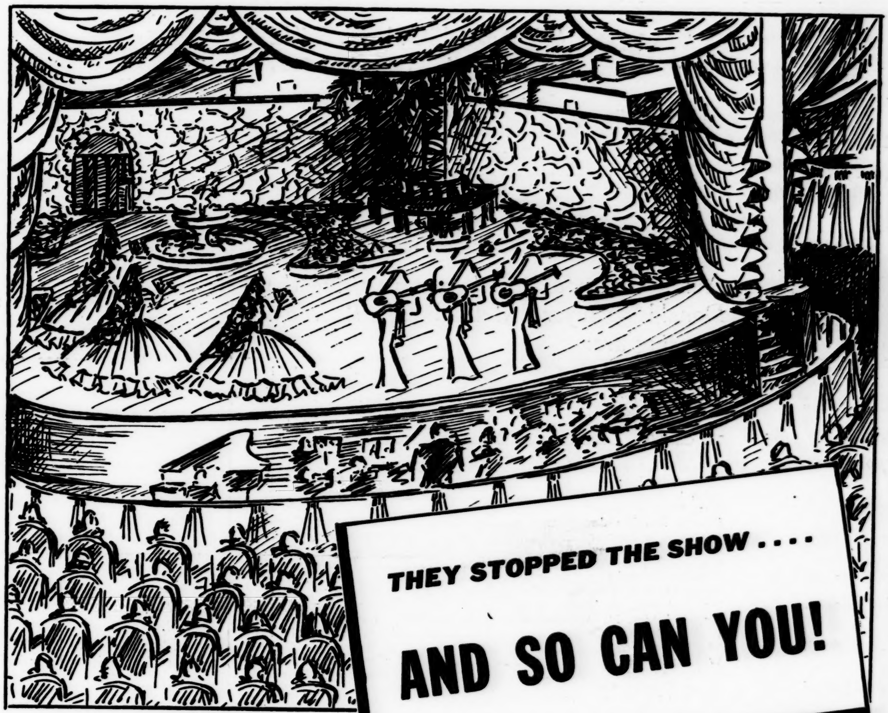
**as MARLYNN and MICHAEL do!**

**Write for further details as to hours, rates, etc.**

**Instruction is given in person by Marlynn and Michael or by expert teachers under their supervision—whichever you prefer!**

**MARLYNN and MICHAEL STUDIO OF BALLROOM DANCING**

**502 Park Ave.—at 59th St. (Hotel Delmonico) Phone VO 5-2500**



THEY STOPPED THE SHOW . . . .

AND SO CAN YOU!

WITH

# COSTUME FABRICS by DAZIAN'S

The curtain rises . . . a hushed pause . . . scattered gasps of amazement . . . and then a spontaneous burst of applause. That is the dreamed of opening for any recital. Dazian's, with their unlimited supply of materials for costumes and stage settings, consistently accomplish this effect for large and small producers alike. You *should* know what Dazian's can do for YOU!

**THERE IS NO LARGER, MORE COMPLETE SUPPLY OF COSTUME FABRICS IN THE WORLD THAN THAT STOCKED BY DAZIAN'S.**

**THERE IS NO MORE PERSONAL, COOPERATIVE SERVICE ANYWHERE THAN THE INDIVIDUAL ATTENTIONS PAID BY DAZIAN'S.**

**DAZIAN'S INC.**
ESTABLISHED 1842
142-144 WEST 44TH STREET • NEW YORK

MAIL THIS COUPON NOW!

DAZIAN'S, Inc.
142 W. 44th St., N.Y.C.

Please send me the big new 1940 Dazian sample book and information regarding the Dazian Design Service Club.

SCHOOL NAME____________________

NAME____________________

ADDRESS____________________

CITY____________________ STATE__________

# PROMINENT DANCE STUDIOS

NEW YORK

NEW YORK

## DONALD SAWYER

637 MADISON AVENUE
NEW YORK Tel.: PL. 3-8639

***At the Studios***

**Ballroom**
**Tap**

BY MAIL ORDER

Colored Charts on all popular dances.

***Send for free chart.***

Also, a long list of Teachers' Notes.

***Just Opened***
**A NEW Branch Studio**
**"Shop 14"**
**MIAMI BILTMORE HOTEL**
Miami, Florida
Under direction of
JOAN WIGMAN AND JOSEPH PAIGE

*Among the noted teachers advertising the Donald Sawyer Method of Ballroom Dancing are:*

| | |
|---|---|
| The Beckwith School of the Dance | Manhasset, L. I. |
| Don Begenau | Adelphi College, Garden City, L. I. |
| John N. Butler | Greenwood, Miss. |
| Laura V. Bryan | Auburn, N. Y. |
| Jack Cavan | Hammond, Ind. |
| Bill Cassidy | Salem, Ohio |
| Margaret Cusick | Tucson, Ariz. |
| Eugenia Foley | South Orange, N. J. |
| Charles Haines | Great Neck, L. I. |
| John L. Hargrove, Jr. | Washington, D. C. |
| Mrs. Marion Howell | Brooklyn, N. Y. |
| Thelma Rawling Jacobs | New Haven, Conn. |
| Evelyn Rita Jantzer | Brooklyn, N. Y. |
| Mary E. Kelkenney | Detroit, Mich. |
| Miriam Kreinson | Bradford, Pa. |
| Adeline Lahrmer | Akron, Ohio |
| Dolly McDaid Dance Studio | Fitchburg, Mass. |
| Mr. and Mrs. M. W. Mooney | Northampton, Mass. |
| Mr. and Mrs. H. A. Mosher | Toronto, Canada |
| Lucille Gumaer Ogden | Middletown, N. Y. |
| Myrtle Pettingale | Cleveland, Ohio |
| Whitford Price | Greenwood, Miss. |
| Rialto Studios | Montreal, Canada |
| Mme. Stanley Smith | Bermuda |
| Mr. & Mrs. Herbert Taylor | Palm Beach, Fla. |
| Florence Schoolfield Young | Detroit, Mich. |

***JOIN THE ABOVE GROUP AND WATCH YOUR BUSINESS GROW***

## VERONINE VESTOFF'S

### SECOND ANNUAL TEACHERS COURSE

On this tour Mr. Vestoff will teach the ballet SYLPHIDE as staged by the Pavlowa Ballet Russe. All dances are from the divertissement of her company as presented during their tour of the United States during which time Mr. Vestoff appeared as soloist.

Write for information as to where course will be held, hours, price, etc.

***Plan Now to Attend in These Cities:***

**Baltimore, Md.......Jan. 28** **Philadelphia, Pa...Feb. 14**
**Hartford, Conn.....Feb. 7** **Richmond, Va.......Feb. 21**
**New Haven, Conn.........................................Feb. 28**

**VERONINE VESTOFF**
*c/o The American Dancer*
***250 West 57th St. New York, N. Y.***

## MME ANDERSON-IVANTZOVA

**SCHOOL OF DANCE**

Formerly Ballerina of the Imperial Theatre of Moscow and Choreographer of the World Famous Chauve Souris

Complete training in: **BALLET — TOE — CHARACTER**

WRITE FOR FULL INFORMATION

139 West 56th Street, New York, N. Y. Telephone: COlumbus 5-2520

- **PRO and CON . . .**

Dear Miss Howard:

Your article on the hysteria of fetching old Nijinsky here was a joy to me! Strange, this last week I just re-read Romola Nijinsky's *Nijinsky*, Haskell's *Diaghileff* and Bourman's *The Tragedy of Nijinsky*—all of them fictionizing more or less. Nijinsky was a gifted and matchless technician otherwise an oaf and a sensualist.

Haven't we Americans loaded up with enough foreign stuff? All of it I ever met was much overrated. Your deductions were so sane, so practical and so *American!* Thank you and don't let these foreign onceweres pull any wool over you.

E. L., Connecticut.

My dear Miss Howard:

Your *Summing Up* of the January issue of your fine magazine was read with much appreciation. It was truly a fine article on Nijinsky.

But please understand. Nijinsky must come to the United States. There is no other place he can go and receive treatment that has improved him so much of late.

You are absolutely right about Nijinsky as a sideshow. And believe me, he will not be a sideshow while he is with me. Already a theatrical man has offered me big money to take Nijinsky on a 10-week tour, where he would only have to make a bow at each performance. I turned the offer down, flat. That would be suicide for the sick artist I love.

Please read of my plans. First, I have written to Anton Dolin suggesting an American Nijinsky Foundation supervised com-

NEW YORK

**Authentic Spanish Rhythms**

© de R.

**RUMBA TANGO**
**FOXTROT WALTZ**
**CONGA SCHOTTISCHE**
**Private Lessons 11-11**
**Mixed Ballroom Classes Daily**
**Escort Unnecessary**
**JUNIOR CLUB**
**(High School & Jr. College)**
***Spanish and Tap Dancing a Specialty***
**For beginners and advanced**
**Special Instructions for Teachers**

## De REVUELTA

***"D. RAY WELTA"* TEACHES CORRECTLY**
**133 E. 61 STREET (bet. PARK & LEX.)**

## ALEXIS DOLINOFF

**BALLET MASTER, DANCER, CHOREOGRAPHER**
***Teaching All Forms of Ballet***
***(Classical—Character—Adagio)***
**CHALIF SCHOOL OF DANCE**
**45 ROCKEFELLER PLAZA, N. Y. C. CI 7-1927**

## JACK STANLY

***Originator of Tap Technique Exercises***
**TEACHERS' STAFF**
**JACK STANLY, Tap; TARRANT, Ballet**
**DACITA, Spanish; ABDALLAH, Acrobatic**
**1658 Broadway, N. Y. C. CO 5-9223**

Vol. XIII, No. 4 THE AMERICAN DANCER FEBRUARY, 1940
PUBLISHED MONTHLY BY THE AMERICAN DANCER MAGAZINE PUBLISHING CO., LTD., 250 West 57th Street, New York, N. Y. Entered as Second Class Matter May 5th, 1933, at the Post Office at New York, N. Y., under the act of March 3, 1879. Trade mark registered. Copyright 1939, by The American Dancer Magazine Publishing Co., Ltd. Ruth Eleanor Howard, President. All rights reserved. Contents of this magazine may not be reproduced in whole or part without permission. Unsolicited manuscripts, drawings or photographs are sent at the author's risk. Photographs cannot be returned. Price: 25 cents per copy; subscription price, $2.50 a year, $4.00 for two years, in the United States and possessions; Cuba, Mexico, Panama and Canada, $3.00 a year. Other countries, $3.50 a year.

**• PRO and CON . . .**

pletely by honest men. I want absolutely nothing to do with funds. I have suggested to Mr. Dolin that you be made chairman of the foundation and also treasurer, to have complete charge of all funds.

There would be some expense for Nijinsky here. His room, board, washing, companionship, etc., while he is at my home I will give to him free of charge. I want nothing from him.

But there is likely to be matters of a nurse, insulin, traveling to Hartford and New York for hospital treatment, and other items that will be expensive. These I could not afford to give him. But a foundation, completely supervised by an honest committee, could handle these expenses.

It is suicide for Nijinsky to remain in Europe. Here with me he will be seen by no one except myself, my wife, doctors and the few friends that come regularly to my house. Not even the students I have would be allowed to see Nijinsky.

But I could not afford a little automobile to take him out to the park, where we could spend afternoons together. And I could not afford to buy insulin and pay for a nurse. The foundation must pay for such things.

I agree wholeheartedly with you concerning Madame Niijnsky's lecturing of any type. Right now, she must come to this country with her husband. There is no other place for them to go. But, because it is so necessary for her to come here I am sure we could get her to sign an affidavit which would forbid her to lecture on any subject here, and would forbid her to make money by any means while in this country.

# PROMINENT DANCE STUDIOS

NEW YORK

**THE SCHOOL OF AMERICAN BALLET**
takes great pleasure in announcing
the return in February of
PIERRE VLADIMIROFF
as instructor in the classic dance.
Director of the School: VLADIMIR DIMITRIEW
637 Madison Avenue, New York City, WIckersham 2-7667

**SPECIAL SALE!**
Timed to give you the most value
for your Spring Recital
**FAMOUS SONIA SEROVA DANCES**
*Any 20 dances.............$10.50*
*Any 10 dances.............$ 6.25*
Text books and ballets at 10% reduction—
*Send for catalog*
MADAME SONIA SEROVA 113 W. 57th St. New York City

**OLGA TARASSOVA** Ballet Studio
Ballet—Toe—Character
Classes for
Children, Beginners, Intermediate and Advanced
WRITE FOR BOOKLET A
141 West 54th St. c/o Laban Studios, N. Y. C. CIrcle 5-7672

NEW YORK

**CHALIF**
COMPLETE DANCE TRAINING
"For your Spring Recital
order CHALIF Dances"
Write for free Mail Order Catalogue
ROCKEFELLER CENTER 630 FIFTH AVE.
NEW YORK, N. Y.

JOSÉ TORRES
**y FERNÁNDEZ**
Formerly of Hollywood
SPANISH DANCING
Phone CI 7-8166
or address mail c/o THE AMERICAN DANCER
250 West 57th St. New York City

**HUAPALA**
*Hawaiian Dances*
*Classes for*
Children—Beginners—Professionals
108 E. 38th St. N. Y. C. LE-2-6044

**HERBERT LEE**
Dance Studio
Ballroom Hula - Waltz
Foxtrot - Tango - Rumba
33 East 51st St., N. Y. PLaza 5-7271

AL CHAS.
**SHAYNE—LOWE**
*"CAREER BUILDERS"*
Voice—Radio—Television—Tap—Acrobatic
MADAM TARASOFF—*Ballet*
1697 Broadway, N. Y. C. CI 5-9716

EAFIM
**GEERSH**
*Creator of American Technique*
BALLET IN NATURAL FORM
1658 Broadway New York City

HERBERT
**HARPER**
TAP—SWING—STYLIZED ROUTINES
*DIRECTOR OF SWING NUMBERS IN CURRENT PRODUCTION "VERY WARM FOR MAY"*
Studio 61, Carnegie Hall, N. Y. C. CO 5-9627

**JIMMY PAYNE**
*Master of Negro Syncopated Rhythm*
TAP—MUSICAL COMEDY
Mabel Horsey Song & Dance Studio
Studio 607, 1697 B'way, N. Y. C. CI 5-9467

**FOKINE**
MICHEL FOKINE METHOD
*Professional—Children—Beginners*
TEACHING MATERIAL
Carnegie Hall New York City
Studio 839 CO 5-9316

**Evelyn Hubbell**
BALLROOM DANCING
113 W. 57 St. (Steinway Hall) N. Y. C.
CIrcle 7-6437-8

# PROMINENT DANCE STUDIOS

NEW YORK

**FLAMINGO BALLET**
*Training Groups Now Starting under supervision of Alexis Dolinoff*
Enrollments now being made for Special Children's Group Training to be cast in "Twelve Dancing Princesses", recital performance Barbizon-Plaza Theatre, March 23rd.
CARNEGIE HALL — COlumbus 5-9627

BILLY
**NEWSOME**
*NEW DANCES NOW ON SALE*
1. Slapping the Taps
2. Harvest Moon
3. International March
4. Spinnin' the Top
5. Dipsy Doodle
6. Doin' the Dog
*And Many Others*
$2.00 each or 6 for $5.00
Room 611 COlumbus 5-5949
1658 Broadway New York City

ANGEL
**CANSINO**
*Spanish Dancing*
BALLET with SUSITA
FAMOUS SPANISH DANCES BY MAIL
PROFESSIONAL SPANISH CASTANETS FOR SALE
154 W. 56 St., N. Y. C. CI 5-8095

For NEW FASHIONS IN TAP use
**BILL PILLICH'S DANCE PATTERNS**
ORIGINAL CLEAR SMART
Private Lessons by Appointment
1409 Sixth Ave., CO 5-1162

FRANCES
**CHALIF**
TEACHERS' BALLROOM CLASS
Friday mornings 10 to 11 o'clock
*Novelties and Latin Rhythms are included*
Information sent on request
630 Fifth Ave. N. Y. C. CI 7 - 1927

**LOU WILLS**
SCHOOL OF ACROBATICS
Acrobatic and Tap Classes Daily
*Afternoons and Evenings*
*Sundays by Appointment*
CO 5-9752 Room 608
1658 Broadway New York City

MARGARET
**SEVERN**
Technique and Finished Dances
BALLET—CHARACTER—PLASTIC
116 East 59th St. Telephone AT 9-5836

BORIS
**NOVIKOFF**
RUSSIAN-AMERICAN BALLET SCHOOL
*Ballet, Toe, Adagio, Character, Interpretive*
*Classes Forming—Children & Adults*
12 Huntington Ave., Boston, Mass.
New York: 1425 B'way, Met. Opera House PE 6-2634

## • PRO and CON . . .

Of course she will have expenses here. But they should not be more than the expenses of any average American. The committee could take from the foundation enough to pay her expenses. It could give her an established weekly amount to live on, and insist that she be satisfied.

Your idea of a Nijinsky Memorial in the form of scholarships is wonderful. But this should be aside from the foundation for Nijinsky's expenses other than his room, board and ordinary living expenses in this country. Those I will gladly stand by myself. I only regret that I cannot stand all of his expenses without outside help. I would gladly do it.

I know that you are an artist and that you will stand by a fellow artist and accept the high responsibility of Chairman and Treasurer of the American Nijinsky Foundation. What do you say?

Very sincerely,

Anatole Bourman,
Springfield, Mass.

*Editor's Note—Mr. Bourman's sincerity is admirable and we respect his apparently honest desire to help his old friend and classmate quite as much as we appreciate his broadminded view of our stand in the matter. However, a letter from Mme. Nijinska, addressed to Anton Dolin, anent her plans for the proposed sojourn of herself and husband in America is said to be coming from Europe. Until it is received and Mme. Nijinska's position is thus made clear, we are withholding any decision as to what part* The American Dancer *will play in future activities on Nijinsky's behalf.*

•

Dear Miss Howard:

Why can't something be done to make dance recitals exempt from taxation?

We all know, through years of experience, that financial loss is incurred in 80% of dance recitals and that the "lucky teachers" who realize a profit are few and far between.

NEW YORK

**Chester Hale**
BALLET
Under personal direction of Chester Hale
159 W. 56th St.
New York City
Co. 5-4070

**Celli**
*On Tour as Coach to the Ballet Russe*
Classes daily in Cecchetti method
by Mme. Cia-Fornaroli-Toscanini
Studio 607, 1697 Broadway, Ci 7-5738

**LEON FOKINE and ALEXANDRA FEDOROVA**
*School of Ballet*
*Children, Intermediate, Advance and Professional*
9 E. 59th St. ELdorado 5-7855 N. Y. C.

NEW YORK

**Albertina Rasch**
*Dancers Developed for Professional Careers*
ALL PHASES OF THE DANCE
Rasch trained dancers command preference for concerts, musical comedy, and film engagements. Opportunity for placements in New York and Hollywood.
*Write for Details.*
113 WEST 57th ST. NEW YORK

**CONSTANTIN KOBELEFF**
Formerly of the
IMPERIAL RUSSIAN BALLET
FALL and WINTER CLASSES
for
PROFESSIONALS, TEACHERS and CHILDREN
in
*BALLET TECHNIQUE*
*and FINISHED DANCES*
at the
CARLOS STUDIOS
1697 Broadway Circle 7-2675 N. Y. C.

VECHESLAV MARIA
**SWOBODA–YURIEVA**
BALLET CHARACTER
Intensive Daily Classes for Professionals and Children
*Recreational Evening Classes*
SWOBODA SCHOOL OF BALLET
50 West 57th St. New York City
COlumbus 5-9857

**Jack Dayton**
ROUTINES BY MAIL
Send for Catalog
P.O. BOX 20 STATION "N"
NEW YORK, N. Y.

**FRANCES COLE**
*Specializing in Children's Dances*
Classes for Teachers
Wednesday 10:30 to 11:30
CARLOS STUDIOS
1697 Broadway, New York City CI 7-2675

MIKHAIL
**MORDKIN**
STUDIO OF THE DANCE and MIMO DRAMA
CO 5-6625 Studio 819
New York City Carnegie Hall

MME. D.
**DUVAL**
PURE CLASSIC BALLET
Children & Adults
117 West 54th St.,N.Y.C. CI 5-5745

ALAN
**DE SYLVA**
PROFESSIONAL STUDIOS
Children and Adults
STAGE—DANCING—SOCIAL
Radio Theatre Bldg. 1697 Broadway Col. 5-9062
43 Main St. Hempstead, L. I.

# PROMINENT DANCE STUDIOS

NEW YORK

**FRED**
**LeQUORNE**
EXHIBITION BALLET TAP MODERN
1658 Broadway N. Y. C. CO 5-5949
BALLROOM DANCING EXCLUSIVELY
At my NEW EAST SIDE Branch
Teachers Invited. Studios open 10 a.m.-10 p.m.
60 Different Dances by mail. Send for List A.

LONG ISLAND

**Dorothy E. Kaiser**
*School of Dancing*
Private and Class Training
*All types of Dancing*
88-28 Union Turnpike Glendale, L. I.

NEW JERSEY

**MITZI MAYFAIR**
International Star of Stage and Screen
Assisted by the following distinguished faculty
Thomas Riley—Madam Yurieva—Jack Stanly
Offers the finest training for beginners
and advanced pupils at her School of Dance.
636 Central Ave. E. Orange, N. J.
Phone Orange 2-3090

ILLINOIS

SENSATIONAL ROUTINES
BY MAIL
**Grace Bowman Jenkins**
Box 168 Decatur, Ill.
Write for free list of dances.

**FRAN SCANLAN**
Tap Dancing
ANNA LUDMILLA SYLVESTER SMITH
Ballet Acrobatic
908 Lyon & Healy Bldg. Chicago, Ill.
*Routines by Mail*

**EDNA McRAE**
*School of the Dance*
Ballet — Character — Tap
410 S. Michigan Ave. Chicago, Ill.

**JANET**
*"Dances That Charm"*
Clear, Illustrated Descriptions
*Brilliant* Solos, Groups, Revues
*Delightful* Wee Folk Novelties
COMPLETE LESSON OUTLINES
JANET RECITATIVE DANCES and SONGS
*Catalog for Postage*
JANET STUDIO Springfield, Ill.

**Billie's Dancing School**
MUSICALLY BALANCED DANCE ROUTINES
*Write for Free Booklet*
502 Jackson Blvd., Oak Park, Ill.

## • PRO and CON . . .

It seems to me that, since dancing *is educational* (tho a few misinformed people do not think so) the "commencement exercises", which is really what a dance recital is, should not be taxed. However, I do not blame the government for taking this tax if we make no effort to break it.

Certainly dancing will not be considered by the government as educational unless it is brought to their attention. What, in your opinion, can be done about this? I would also like to hear the other teachers' views on the subject.

Very truly yours,
Gertrude Blanck.

*Note: First of all, dance teachers themselves must decide whether they wish to be classed as educators or as artists. Too many of them try to straddle the fence . . . yearning for one and clinging to the other. There is no question in my mind but that dancing rightfully belongs in the educational category and that there is no more reason why dance teachers should be taxed when showing the degree of perfection their pupils have attained than that art teachers should be taxed if they put their pupils' paintings on exhibit and charge admission to see them. Some may argue that dancing is entertainment. Well, so is the viewing of paintings by those who enjoy art in that form and as each is an individual skill there is no reason for discrimination against the cultivation of either talent.*

*Dance teachers can do themselves a threefold service by working to be admitted to the educational systems, i.e. for legislation that will require that every teacher of dancing pass a "state board" examination to prove his qualifications. When this comes to pass, there will not be any tax on the "commencement exercises" of dance schools, as Miss Blanck so aptly describes the annual recital, cheap competition by unqualified teachers will be automatically eliminated and free dance classes by physical education teachers will also be a thing of the past.*

•

Gentlemen:

In your November and December issues of THE AMERICAN DANCER I notice you have eliminated the *Code of Terpsichore* by Carlo Blasis.

CALIFORNIA

**Ernest Belcher**
*DANCE STUDIOS*
A SCHOOL OF STABILITY
With an Outstanding Faculty
BALLET - TAP - SPANISH - ACROBATICS
MODERN and HULA
607 So. Western Ave., Los Angeles, Calif.

nico johnny
**CHARISSE — BOYLE**
ballet tap
MARY JANE HUNGERFORD
modern
1358 N. La Brea Hollywood HI 9281

MAURICE
**KOSLOFF**
One of the World's finest teaching staffs
for Theatrical Training
STAGE—RADIO—MOTION PICTURES
8800 Wilshire Blvd., Beverly Hills BR. 22546

DETROIT, MICH.

PLAY THE CASTANETS!
A New and Authentic Home Study
Course has been prepared by
Nicholas
**TSOUKALAS**
$3.00
POSTPAID
5415 Second Blvd. Detroit, Mich.

INDIANA

MAXENE
**MOLLENHOUR**
School of Stage Dancing
ROUTINES BY MAIL
*Send for List*
320 W. Jefferson South Bend, Ind.

PENNSYLVANIA

*Since 1910*
**CORTISSOZ SCHOOL**
*E. K. Brown, Director*
Ballet, Spanish, Tap, Acrobatic
Modern Ballroom Waltz, Foxtrot
Authentic Tango—Rumba.
1604 Chestnut St. Philadelphia

SPECIAL DIRECTORY

CALIFORNIA

MARCELLA REY
Dance and Drama
El Pablo Rey Playhouse, Santa Monica, 24276

JOOSS—LEEDER SCHOOL OF DANCE
California Branch, 6735 Yucca Street
Hollywood Tel. Hillside 6032

ILLINOIS

HAZEL WALLACK'S
M'U—DANS—ART
Suite 1220, 55 E. Washington St., Chicago

JOSE CASTRO
PROFESSIONAL ROUTINES
The Merriell Abbott School of the Dance
30 East Adams St. Chicago, Ill.

INDIANA

MARIE BUCZKOWSKI
Social-Professional School of Dancing
Ballet—Tap—Acrobatic—Ballroom
319 S. Main Street South Bend, Indiana

MASSACHUSETTS

DANCECRAFT STUDIO
739 Boylston St., Boston
"Let's Dance," a primer of dance technique
by Lilla Viles Wyman. Price, $1.50

KATHARINE D. O'GORMAN
School of the Dance
All Types of Dancing Taught
301 Pierce Bldg. Boston, Mass.

NEW YORK

JUANITA RIOS
BALLROOM DANCING
GALO STUDIOS
1650 Broadway CO. 5-9380

FRANZISKA BOAS
Dance and Percussion
4 West 18th St. New York City

HINDU INSTITUTE OF DANCING
Interpretative and Folk Dances of India
110 East 59th St., N. Y. C. EL 5-8027

TOMMY HYDE
All styles of tap dancing
Rm. 401, 1658 Broadway, N. Y. City, COlumbus 5-9644

WEBER STUDIOS
All Types of Dancing
489 Washington Ave. Phone PR 9-6789

THE N. Y. SOCIETY OF TEACHERS OF DANCING
Meets Second Sunday Sept. to May — 22nd Season
Elsa Heilich, Pres.; William E. Heck, Sec.-Treas.
44 Lanark Avenue, Newark, N. J.

# PROMINENT DANCE STUDIOS

## ALABAMA

### ANNISTON

**ZENOBIA KING**
*School of Dancing*
"Our Ability Speaks for Itself"
1119½ Noble St. Anniston, Ala. Tel. 1126

### BIRMINGHAM

**MILES-SNEAD**
School for Dancing
"The School of Proven Results"
912 So. 21st Street Birmingham, Alabama
Phone 3-7693 or 2-2072

**JACKIE WHITE STUDIOS**
Ballet—Tap—Ballroom
Personality—Singing
Lyric Bldg. Birmingham, Ala.

## CONNECTICUT

### BRIDGEPORT

**ANNA MARIE DANCE STUDIO**
All Types of Dancing—Children and Adults
*Special Classes—Reducing Exercises*
659 Brewster St. Bridgeport, Conn.
Phone 6-1206 — Resident Phone 4-4301

### WATERFORD

**LATHAM SCHOOL OF THE DANCE**
*Ballet, Tap, Ballroom, Health Classes*
28 Myrock Ave. Tel. 7874 Waterford, Conn.

## WASHINGTON, D. C.

**ADELAIDE COURTNEY**
School of the Dance
All Forms of Dancing Taught
3308—14th St. N. W. Washington, D. C.

**JULIA CUNNINGHAM**
*School of the Dance*
All Types of Dancing
1208—18th St. N. W. Phone DI 6757 Washington, D. C.

***Hoffman School of the Dance***
Ballet—Tap—Acrobatic—Ballroom
Reducing—Limbering and Stretching Exercises
922 17th St. N. W. District 8932 Wash., D. C.

## FLORIDA

### ORLANDO

**EBSEN SCHOOL OF DANCING**
*All Types of Dancing*
9 S. Hyer St. Phone 7710 Orlando, Fla.

## ILLINOIS

### CHICAGO

**VIRGINIA ZIMMERMANN**
*School of the Dance*
Ballet, Toe, Tap, Character, Ballroom
5750 Irving Pk. Rd. Chicago, Ill.
Phones Kildare 4140—7564

### E. ST. LOUIS

**Spannagel Studio of the Dance**
Ballet—Tap—Acrobatic—Toe—Modern
Ballroom—Adagio—Reducing Exercises
3225 Forest Pl. Bridge 4449-W E. St. Louis, Ill.

### PEKIN

***R. G. Dentino Dance Studio***
All Types of Dancing—Children and Adults
801 First Ave. Phone 4-4828 Peoria, Ill.
American Legion Hall, Pekin, Ill.

### PEORIA

**GEORGETTE WERNER**
*School of Dancing and Fine Arts*
Ballet, Toe, Tap, Acrobatic, Ballroom
Child Training—Voice and Dramatics
114½ N. Madison Phone 9819 Peoria, Ill.

## INDIANA

### HAMMOND

**CAVAN DANCE STUDIO**
Ballet — Tap — Ballroom
Limbering and Reducing Exercises
8 Elizabeth St. Phone 4379-W Hammond, Ind.

## • PRO and CON . . .

I have been particularly interested in these installments and do hope you will continue with them. I have been able to use these installments as a valuable part of my dance library.

Very truly yours,
Ninita Johns,
Syracuse, N. Y.

*Note: Lack of space necessitated our holding this material over until the current issue in which the serial is resumed.—Ed.*

•

Dear Miss Howard:

Having followed Dorathi Bock Pierre's Southwest dance reviews rather closely for several years, I would like to take the stand in her support regarding the subject of American Spanish dancers, brought up in your letters forum last month.

On the ground that if non-Russians can be good ballet dancers non-Iberians can be good Spanish dancers, it is absurd, as a correspondent has attempted, to draw an analogy between Spanish dance and ballet.

Ballet, boasting no boundaries, is a refinement of rhythmic movement used in the expression of universally shared abstractions, ideas and stories. To it have contributed highly trained artists of France, Italy, Scandinavian countries and, among still other nations, the United States.

Conversely, Spanish dancing is a national expression of an individual race. Heritage,

### INDIANAPOLIS

**STOCKMAN DANCE STUDIOS**
Long known as Indiana's Largest and Finest
16th & Illinois Tel. Riley 1610 Indianapolis, Ind.

### MUNCIE

***Marjorie Jeanne School of Dance***
*All Types of Dancing*
Original Routines For Sale
204 E. Washington Tel. 7841 Muncie, Ind.

### RICHMOND

**KOLP SCHOOL OF DANCING**
(Founded 1892)
*Teaching All Types of Dancing*
326 N. 10th St. Richmond, Ind.

## IOWA

### BOONE

**BETTY MAE HARRIS STUDIOS**
*Instruction in All Types of Dancing*
*and Child Culture*
Boone, Iowa Phone 784

### OTTUMWA

**MARY STODDART McNETT**
*School of the Dance*
All Types of Dancing
505 N. Fifth St. Tel. 765 Ottumwa, Iowa

## KENTUCKY

### LEXINGTON

***Virginia Lawrence School of Dance***
Ballet—Tap—Acrobatic—Modern—Ballroom
Reducing—Limbering and Stretching Exercises
406 Lafayette Ave. Phone 7012 Lexington, Ky.

## LOUISIANA

### NEW ORLEANS

***Dorothy Babin Dancing School***
All Types of Dancing—Class and Private
8519 Sycamore St. WA 3168-J New Orleans, La.
Main St. Phone 1277 McComb, Miss.

### SHREVEPORT

**CORINNE HOYER**
*Studio of the Dance*
All Types of Dancing
Reducing Exercises—Dramatics
2208 Line Ave. Phone 6085 Shreveport, La.

**WILMA-MARIE DANCING SCHOOL**
RAINEY FULLER
Dancing & Personality
Specializing in Children's Work
503 Stoner Ave. Phone 2-2704 Shreveport, La.

## MARYLAND

### BALTIMORE

**Ella L. Banks Studio of the Dance**
*All Types of Dancing*
Inquire about our Health Classes
Metropolitan Theatre Bldg. Baltimore, Md.
North & Penna. Aves. LAfayette 3517

## MASSACHUSETTS

### ARLINGTON

**CURRY SCHOOL OF DANCING**
17th Season
Tap, Ballroom Dancing
Also Reducing Exercises
76 Hillside Ave. Arl. 2400-5923 Arlington, Mass.

### BOSTON

**HAZEL BOONE SCHOOL OF DANCING**
*All Types of Dancing*
Routines and Material for Teachers
1126 Boylston St. Com 8841 Boston, Mass.

### HYDE PARK

**LILLAFRANCES VILES**
*School of Dancing*
Studio-Home 5 Warren Ave. Hyde Park 2174

### MEDFORD

**GILMAN SCHOOL OF DANCE**
*All Types of Dancing*
*K. of C. Hall Mystic 2641-M Medford, Mass.*

### NEWTON

**GERRIE WISBACH**
*School of Dance*
School of Professional Stage Dancing
283 Walnut St. North 4002 Newton, Mass.

### PITTSFIELD

**ROMA SERRA**
*DANCE STUDIO*
*All Types of Dancing for All Ages*
51 North St. Phone 5197 Pittsfield, Mass.

### WORCESTER

***Dolores G. Magwood Dance Studio***
Training for Teaching or Professional Careers
4 Jefferson St. Phone 5-4225 Worcester, Mass.

## MINNESOTA

### MINNEAPOLIS

**THE JOY STUDIO**
Dancing and Dramatic Art
Children and Adults
Miriam Phillips—Dancing Dorothy Pile—Dramatics
111 S. 9th St. GE 4475 Minneapolis, Minn.

**Ward Sisters Studio of Dance Arts**
All Types of Dancing for All Ages
223 South 6th St. Minneapolis, Minn.
Bridgeport 7000

## MISSISSIPPI

### GREENWOOD

**Whitford Price Studio of Dance**
Author of BABY RHYTHMS
Children's Work a Specialty
Material for Sale
Greenwood, Miss.

# PROMINENT DANCE STUDIOS

## MISSOURI

### JOPLIN

**HATLEY SCHOOL OF DANCE**
BALLET—TAP—BALLROOM—HEALTH CLASSES
215 E. 12th St. Tel. 4408 Joplin, Mo.

### KANSAS CITY

**FLAUGH—LEWIS**
*All Branches of the Dance*
4050 Main St. Val. 5013 Kansas City, Mo.

### ST. LOUIS

**ROSALYN DANCE STUDIO**
All Types of Dancing for All Ages
6231 Gravois Ave. RI 9283 St. Louis, Mo.

## NEBRASKA

### OMAHA

**CORA QUICK DANCE STUDIO**
*All Types of the Dance*
Lyric Bldg. Harney 0033 Omaha, Neb.

## NEW HAMPSHIRE

### W. LEBANON

**ADOREÉ SCHOOL OF THE DANCE**
All Types of Dancing for All Ages
16 Main St. WR 774 West Lebanon, N. H.

## NEW JERSEY

### DOVER

**PEGGY BLACK**
*School of Dancing*
All Types of Dancing Taught
10 Prospect St. Dover 1180 Dover, N. J.

### HACKENSACK

**C & D STUDIO**
Philip Coleman Florence Danielson
Ballet, Tap, Acrobatic, Social Dancing
375 Union St. HAckensack 2-4146

### MERCHANTVILLE

**GLADYS KOCHERSPERGER'S**
**SCHOOL OF DANCE**
All Types of Dancing — Including Ballroom
Member Dancing Masters of America
19 W. Park Ave. Phone 767, Merchantville, N. J.

### NEW BRUNSWICK

**ANNE OCHS**
SCHOOL OF DANCING
All Types of Dancing Taught
25 Bayard St. New Brunswick 4350

### ORANGE

**JOAN VOORHEES STUDIOS**
*of Dancing and Dramatic Art*
All Types of Distinctive Dancing
120 Main St. Orange 5-5172 Orange, N. J.

### PASSAIC

**RUTH CATER DANCE STUDIO**
*Steps to Success*
Ballet—Tap—Toe
700 Main Ave. Tel. Pa. 2-8938 Passaic, N. J.

### TRENTON

**FLORENTINE DANCE STUDIO**
Florence Camera
All Types of Dancing for Children and Adults
299 Hamilton Ave. Trenton, N. J.

## NEW YORK

### BRONX

***Viola Kruse Professional School of Dancing***
All Types of Dancing Taught
Special Classes: Reducing, Limbering, Stretching
4139 White Plains Ave. Tel. OL 2-6952 Bronx, N. Y.

### BROOKLYN

**HOWELL'S DANCE SCHOOL**
*All Types of Dancing for All Ages*
463—55th St. WIndsor 9-8624 Brooklyn, N. Y.
Summer School, Oakhurst, N. J.

## • PRO and CON . . .

not physical imitation, makes the Spanish dancer. True, every dancer should learn what can be learned of the dances of various races and lands, but it is the better part of artistic valor that such dances ordinarily be publicly performed by those to whom they come as naturally as the act of breathing.

Miss Pierre is not alone in her legitimately expressed contentions on this subject. (Vide Argentinita's devastating caricature, *L'Espagnolade*, this season on "foreign" interpretations of Spanish dance.) More power to your critic for her honesty, her understanding and her authoritative reviews.

Please accept my good wishes for the continued success of THE AMERICAN DANCER to which, in the opinion of many readers, Miss Pierre notably and consistently adds.

Sincerely,
MRS. B. L. GROSSMAN,
Los Angeles, Calif.

**NELLIE COOK SCHOOL OF DANCING**
Ballet—Tap—Acrobatic—Ballroom
Reducing—Limbering and Stretching Exercises
1622 Broadway Brooklyn, N. Y.
Phone—JEfferson 3-5029, GLenmore 2-2612

***Marguerite Reynolds Dance Studio***
Ballet—Tap—Acrobatic—Ballroom
Reducing—Limbering and Stretching Exercises
1468 Broadway GLenmore 5-9022 Brooklyn, N. Y.
116th St. & Liberty Ave., Richmond Hill, L. I.

### MARGARETVILLE

**BUNTING SCHOOL OF THE DANCE**
*Ballet—Tap—Acrobatic—Ballroom*
Margaretville, N. Y. Phone 88

### MIDDLETOWN

**MARION & EDDIE MACK**
DANCE STUDIO
31 Hammond St. P. J. 645-R Pt. Jervis, N. Y.
New York City—c/o THE AMERICAN DANCER
65 W. Main St. Middletown, N. Y.

### NEW ROCHELLE

**HASKELL-PETERSON DANCE STUDIO**
Instruction for Children & Adults
Ballet, Acrobatic, Tap, Ballroom
612 Main St. (entrance Maple Ave.)
Tel. N.R. 5229 New Rochelle, N. Y.

### ROCHESTER

***Gladys D. Bliss School of Dancing***
Every Type of Dancing for All Ages
NOVELTY ROUTINES, BATON TWIRLS, ADAGIO TRICKS
Through the mail—send for list
RKO Palace Theatre Bldg. Rochester, N. Y.

### SCHENECTADY

**GERTRUDE BLANCK**
SCHOOL OF DANCE & RADIO
Open All Summer
Special Teachers Course—Information on Request
238 State St. Schenectady, N. Y.

### ST. GEORGE, S. I.

**JONES STUDIOS OF STAGE**
*and Ballroom Dancing*
105 Stuyvesant Place St. George, S. I.

## LONG ISLAND

### ASTORIA-FLUSHING

**KAYE'S DANCE STUDIO**
Kay Gorham, Director
Acrobatic, tap, toe, ballet, eccentric, ballroom
31-07 23rd Ave. Astoria, L. I.
135-42 40 Road Flushing, L. I.

### ELMHURST-FARMINGDALE

**VIRGINIA M. WHEELER**
*School of Professional Stage Dancing*
98 Bowers St. HAvemeyer 48-11 91 St.
Jersey City, N. J. 6-5264 Elmhurst, L. I.
19 Richard St., Farmingdale, L. I.

### ELMHURST-MASPETH

**Miller Sisters Studios of Music & Dance**
Radio Classes Reducing and Limbering
All Types of Dancing for All Ages
90-32 51 Ave. Atateka Club
Elmhurst, L. I. NE 9-1441 61-57 Maspeth Ave.

### GLENDALE

**DOROTHY E. KAISER**
*School of Dancing*
All Types of Dancing Taught
88-28 Union Turnpike Glendale, L. I.

### HUNTINGTON

One of Long Island's Leading Dancing Schools
**GAYNELL & WILLARD**
39 New Street Phone Huntington 2475

### MALVERNE

***Lottie Atherton School of Dancing***
*Unexcelled Instruction In Every Phase of the Dance*
294 Hempstead Ave. Malverne, L. I., N. Y.

### RICHMOND HILL-HOLLIS

**Mildred Drewes Dance Studio**
Ballet, Tap, Acrobatic, Ballroom
Instruction for Adults and Children
8724—115th St. Virginia 7-7446 Richmond Hill, L. I.
Presbyterian Church, 194 St. 104 Ave., Hollis, L. I.

### ST. ALBANS

**LOU-ANN SCHOOL OF DANCING**
*Tap—Acrobatic—Ballet—Toe*
189-23 Linden Blvd. St. Albans, N. Y.

## OHIO

### AKRON

**ADELINE OTT LAHRMER**
*School of the Dance*
Where the Benefits of Dancing are Permanent
41 South Main St. Palace Theatre Arcade
Hemlock 1311 Akron, Ohio

### ALLIANCE

**DOROTHY DALE WEAVER**
*Dance Studio*
Ballet—Tap—Acrobatic—Ballroom
1674 S. Union Ave. Phone 7256-3906 Alliance, O.

### CINCINNATI

**RUTH AHLERS**
*School of Dancing*
Toe, Ballet, Tap, Acrobatic, Ballroom
3819 Borden St. Kirby 1660-M Cincinnati, Ohio

**PEP-GOLDEN STUDIOS**
*All Types of Dancing Including Ballroom*
Also Drama—Voice—Radio Limbering Exercises
Special Classes for Babies
6th & Main Sts. Tel. Cherry 8700 Cincinnati, Ohio

### CLEVELAND

**ROY H. LEWIS**
Ballet, Tap, Acrobatic, Modern, Ballroom
Limbering Exercises
2031 Euclid Ave. Cherry 7780 Cleveland, Ohio

**MARIE E. MILLER**
Ballet, Tap, Ballroom, Limbering Exercises
15301 Huntmere Ave. Cleveland, Ohio
Kenmore 2830

### DAYTON

**LERA RAE DANCE STUDIO**
Specializing in Babies' & Children's Work
All Types of Dancing Taught
Ballroom, Reducing — Groups for Adults
229 West First St. Dayton, Ohio

### WARREN

**Bess Newton Brown Studio of Dance**
*Dances of Distinction*
701 N. Park Ave. Tel. 1337-W Warren, Ohio

# PROMINENT DANCE STUDIOS

### WARREN

**Eleanor A. Shupe Dance Studio**
All Types of Dance Taught
Branch Studios in Nearby Towns
323 Porter Ave. N. E. Tel. Information Warren, O.

### YOUNGSTOWN

**PEGGY SEARS SCHOOL OF DANCE**
*All Types of Dancing*
Reducing and Health Classes
818 Elm St. Tel. 7-0451 Youngstown, Ohio

## OKLAHOMA

### OKLAHOMA CITY

**KATHRYN DUFFY STUDIOS**
of Dance & Stage Productions
One of the Southwest's Foremost
225 N.W. 4th St. 7-3975 Oklahoma City, Okla.

### WOODWARD

**MARCELLA PATTERSON**
**SCHOOL OF DANCE**
Woodward, Okla. Phone 685

## PENNSYLVANIA

### ALTOONA

***Ruth Barnes School of Dancing***
Ballet, Tap, Acrobatic, Ballroom
Special Reducing Exercises
Commerce Bldg. Te. 3-1339 2-8579 Altoona, Pa.

### BRADFORD

**MIRIAM KREINSON**
School of the Dance
All Types of Dancing, Reducing and Limbering
Terminal Bldg. Bradford, Pa. Phone 8488

### CHESTER

***Joan's Studio of the Dance***
Faculty: Brooks—Joan—Theodore
Dances by Mail for Teachers
*Send for List*
604 W. 9th St. Phone 2-5178 Chester, Pa.

### GERMANTOWN

***Helen Menamin School of Dancing***
Ballet—Tap—Modern—Ballroom
Reducing—Limbering and Stretching Exercises
237 W. Chelten Ave. Germantown, Pa.
Tel.—Ten. 1828

### NEW KENSINGTON

**Audrey Ann Studios of Dancing**
Specializing in Toe, Tap, Acrobatic, Ballroom, Etc.
Personal Supervision of Helen Schultz
847 5th Ave. Tel. 2745 New Kensington, Pa.

### PHILADELPHIA

**LOU-ELLEN SCHOOL OF DANCING**
*Ballet—Tap—Acrobatic*
1530 S. Broad St. Philadelphia, Pa.
Tel. Fulton 7760
LOUIS A. CRESCENTA ELLEN TANZOLA

### PITTSBURGH

**MARTHA ROSE DANCE STUDIO**
All Types of Dances for All Ages
Reducing Exercises
266 Shady Ave. Pittsburgh, Pa.

### UNIONTOWN

**MacDowell School of Dancing**
*All Types of Dancing Taught*
Blackstone Bldg. Uniontown, Pa.

### WILKES-BARRE

**Professor G. L. Alexander's**
***Dancing Academy***
Ballet, Acrobatic, Interpretive, Character, Ballroom
Reducing Exercises
34 W. Market St. Wilkes-Barre, Pa.

## RHODE ISLAND

### PROVIDENCE

**Larry Simonds' Modernistic Studio**
Dancing—Dramatics—Radio—Reducing Exercises
Loews Theatre Bldg. Providence, R. I.
Tel. GA 7255

## SOUTH CAROLINA

### COLUMBIA

***Fetner-McCulloch School of Dance***
*Tap—Toe—Acrobatic—Ballroom*
811 Woodrow St. Tel. 5482 Columbia, S. C.

## TENNESSEE

### MEMPHIS

**SMITH STUDIO OF DANCING & EXPRESSION**
Tap, Ballet, Toe, Ballroom, Ukulele, Radio Technique
under personal direction of
**MARTHA JANE SMITH**
673 No. Avalon St. Memphis, Tenn. Phone 7-6393

### NASHVILLE

**ELIZABETH BRYANT COMBS**
***Dance Studio***
717 Church St. Phone 6-7614 Nashville, Tenn.

**THE PAULINE SCHOOL**
**OF THE DANCE & ALLIED ARTS**
All Types of Dancing, Voice, Dramatics,
String Instruments Open entire year
217 Fifth Ave. N. Tel. 6-5149 Nashville, Tenn.

## TEXAS

### DALLAS

**VIRGINIA SELF**
*School of Dance*
1924½ Main St. Phone 7-2680 Dallas, Texas

### EL PASO

**RUETH DEVENNE DANCE STUDIO**
Dancing is Poise, Personality, Progress
*All Types of Dancing for All Ages*
1015 Montana Phone M-3558 El Paso, Texas

### FT. WORTH

**FRANCES BURGESS**
***School of Dancing***
Ballet, Character, Tap, Acrobatic, Ballroom
513½ Main Ft. Worth, Texas

### GALVESTON

**EDWINA ROBINSON**
***Studio of the Dance***
All Types of Dancing Taught
3420 Ave. O. Tel. 2-2007 Galveston, Texas

### HOUSTON

**DONOVAN STUDIOS**
Ballet, Tap, Ballroom, Character
Body Building, Limbering and Stretching
1225 Heights Blvd. Taylor 1943
Houston, Texas Leheigh 6545

**EMMAMAE HORN,** *Director*
**RIVER OAKS SCHOOL OF THE DANCE**
Ballet, Tap, Character, Ballroom
2018 W. Gray St. River Oaks Shopping Center
Lehigh 1847 , Jackson 2-7820 Houston, Texas

**Dorothy Weikerth School of Dancing**
Specialty: Pre-School Age Children
All Types of Dancing—Health Classes
8033 Park Pl. Blvd. Tel. WY 9-1144 Houston, Texas

### WACO

**ELMER WHEATLY**
***School of Dancing***
All Types of Dancing
118½ So. 8th St. Phone 1426 Waco, Texas

## VIRGINIA

### RICHMOND

**JULIA MILDRED HARPER**
***School of the Dance***
All Types of Dancing
3511 Chamberlayne Ave. Dial 4-4841 Richmond, Va.

## WEST VIRGINIA

### CHARLESTON

**SCHRADER STUDIOS**
For the development of "Personality Dancers"
Available for floor show engagements
All Types of Dancing Taught
Kearse Theatre Bldg. Charleston, W. Va.
Tel. 2-9409 — 2-7958

### FAIRMONT

**MORGAN STUDIO OF DANCING**
*Tap—Ballet—Toe—Ballroom*
Reducing Exercises
Odd Fellows Bldg. Fairmont, W. Va.

### HUNTINGTON

**ROWLEY-FELIX DANCE STUDIO**
Ballet, Toe, Tap, Acrobatic, Ballroom
Reducing Exercises
914½ 4th Ave. Huntington, W. Va.

## WISCONSIN

### RACINE

**BROWNEE BROWN DANCE STUDIO**
Complete Dance Education
205 Main St. Tel. Jackson 430 Racine, Wisc.
1105 Lawrence Ave. Chicago, Ill.

## CANADA

### WINNIPEG-MANITOBA

**GLADYS FORRESTER DANCE STUDIO**
All Types of Dancing
Suite 4, Kingswood Apts. Winnipeg, Manitoba, Canada
Telephone 45409

## CANAL ZONE

**LLONA SEARS STUDIO**
Ballroom Dancing
Balboa, Canal Zone Panama City
Phone Panama 1345 Republic of Panama

## HAVANA, CUBA

**IRMA HART CARRIER**
**STUDIO OF DANCE**
Ballet, Toe, Tap, Acrobatic, Ballroom, Modern
C and 5th Sts. Vedado, Havana, Cuba

*It's an Honor*

for one of your pupils to be selected each month to appear in

THE AMERICAN DANCER'S

**HONOR STUDENT DEPARTMENT**

. . . and

*It's an Honor*

for your school to be listed on these pages with other schools whose pupils are chosen.

Write for details as to how you can have your school included each month.

THE AMERICAN DANCER
250 W. 57th St., N. Y. City

## • PRO and CON . . .

Dear Miss Howard:

The magazine gets better with each copy. I can hardly wait from one month to the next to get mine.

Wishing you the best,

MARY MARGARET JOHNSON,
Canton, Ohio.

•

Dear Miss Howard:

I am taking this opportunity to tell you how much I enjoy your magazine. My pupils and I actually "eat up" every word in it!

Sincerely, RAYCELIA FRY,

Hobbs, N. Mex.

•

Dear Miss Howard:

Schools of social dancing stress "deportment" in their advertising of dance classes. I assume that deportment means good manners, and I am wondering if the attention to this subject ends with the social dancing classes?

Recently I have attended several dance performances and have been very much annoyed by the continuous conversation of people around me who, by their very conversation disclosed that they were students of other factions. It seems to me that teachers should realize that it does not redound to their credit to have these bright young things audibly drawing comparisons and criticizing the work of other people to the extent that those around them cannot enjoy an otherwise dignified performance. Isn't there something that can be done to inculcate good manners into ballet students along with the over-emphasis on "cultured tones" and aesthetic appearance that so many of them effect?

Sincerely,

Jane Bledsoe,
New York, N. Y.

•

EDITOR'S NOTE: *The disparaging remarks which some ballet students are always prone to make about the performance of their contemporaries is indeed unfortunate but it does not seem to us that it should be charged to the teacher. These students are usually adolescents when they begin studying with the New York teachers whom our correspondent holds responsible for their conduct, and most authorities agree that innate good breeding is inculcated in an individual long before that. We all deplore these hecklers, but as long as there are ill-bred people in the world they will undoubtedly find their way into dance schools and sully the reputations of those who are more gently reared.*

•

Dear Miss Howard:

My apologies for being late with my subscription fee, and thank you for not cancelling me out promptly.

I shouldn't care to miss Albertina Vitak's comments as a foretaste of what we may expect when the touring ballet companies finally arrive in British Columbia.

Thank you.

Cordially,

Frieda Marie Shaw,
British Columbia.

# DANCES by VESTOFF

**TUMBLING AND ACROBATIC FOR CLASS WORK—$1.50**—Acrobatic for studio and stage. Complete description of tricks with diagrams.

**GRADED CLASSICAL COMBINATIONS—$1.00** — Plastiques, and techniques, Ballet combinations described. Piano score.

**PLASTIQUE AND TECHNIQUE—$2.00.**

**THE ADAGIO — $2.00** — Standard classic for teachers, in slow movements. 12 graded lessons, diagrams.

Illustrated manipulations of handling a dancer 6 Combinations with music. A complete adagio to music.

**A HOLIDAY IN RUSSIA—$3.00**—Character group dance. Complete description and diagrams, piano score.

**CHIN FU'S WEDDING—$2.00**—Chinese character group dance. Description, diagrams. Piano score.

**SPANISH FIESTA—$2.00**—Ballet. Complete descriptions, and diagrams. Piano score.

**PAS DE TROIS—$1.00**—Toe dance for trio. Advanced.

## DANCES WITH MUSIC

**Clearance Priced........................................50c each**

*The dances listed below are proven recital hits. Each includes good, selected danceable music by the best composers of modern times. Easily understood explanatory notes are an outstanding feature.*

AIR A DANCER—(Medium)
AIR DE BALLET 1830
A LA VALSE—(Medium)
AMARYLLIS—(Medium)
ANNA POLKA
AUBADE PRITANIERE—(Simple)
BELINDA POLKA—(Dainty, simple)
CAPRICE—Ballet solo
CHAMINADE'S PIERRETTE — An advanced toe solo which requires daintiness.
COLUMBINE—Dainty Toe Solo
COQUETTE POLKA—(Advanced)
FASCINATION VALSE—(Simple)
FAUST DANCE—(Very simple)
FIRE BIRD—Classic toe solo. (Interpretive) Large arm movement should be maintained endeavoring to represent bird-like motions.
GALOP BRILLIANTE—(Simple) (for class)
GRAND VALSE BRILLIANTE—Classic toe solo for children, medium knowledge of ballet technique.
LA COQUETTE—A character solo dance in which a page enters handing the dancer a letter. There is a little pantomime.
LA DANSEUSE—(Advanced)
MOMENT LYRIQUE—Simple toe solo, ages 9 to 12.
PAS DE DEUX—(Advanced, for two girls)
PAS DE LA COEUR—(Very simple)
PEACOCK
PIERRETTE—(For beginners on toes)
PIERROT (As danced by Volinine, Pavlowa's Partner)—Very playful pantomime.
PIERROT AND PIERRETTE—(Pantomime Duet)
PIZZICATI—(Advanced)
POET'S LOVE
POLISH BRIDE
POLKA CAPRICCIOSO—(Classical Solo)
POLKA GALANTE—(Couple)
POLKA MIGNON
POLKA L'ESPRIT FRANCAIS—French Polka
ROSE-MARGUERITE—A toe solo. (Medium difficulty) knowledge of ordinary technique required.
SCENE DE BALLET—(Medium)
SERENADE D'AMOUR—There is some acting in this dance. Man has guitar, girl a rose in bodice. Coquetishness of girl's part well described.
SILVER STAR POLKA—(Simple)
SPANISH BALLERINA
SYLVIA DANCE—(A simple polka)
THE COURT DANCER—(Simple)
THE MOON FAIRY—Classic toe
VALSE AMOREUSE
VALSE BLUETTE
VALSE IDEALE—(Simple)
VALSE POETIQUE
VALSE POLONAISE—(Advanced)

### INTERPRETIVE AND MUSICAL COMEDY

BON VIVANT—(Musical comedy)
BOW AND ARROW
DANCE SERPENTINE
FIREFLY—(Simple toe or flat)
GOLDEN DOLL
POMPONETTE—(Musical comedy)
SCARECROW DANCE—(Amusing)
THE WHITE PEACOCK—(Strictly interpretive)
YOUNG AND OLD—(Dance with a mask)

### CHARACTER AND NATIONAL DANCES

BOLERO—(Simple)
CAUCASIAN VEIL DANCE
CHINESE DANCE
CZARDAS
DANCE OF THE MAGYARS—(Hungarian)
GOPAK—(Ukrainian dance)
GERMAN PEASANT DANCE
HUNGARIAN FOLK DANCE
KALEENKA (Russian Folk Dance)—The dance has been adapted to one of the most charming Russian Folk Melodies.
LITTLE MAIDS OF NAGASAKI—Character group 6 children. 4 girls enter with lanterns, 2 with fans.
MEXICAN FLOWER—In the Tango style of old Mexico. Finish should be played very fast.
POLISH MAZURKA—(Danced in heeled shoes)
RENDEZVOUS—(With mask)
ROSE OF OLD MADRID—(Spanish)
RUSSIAN DANCE—Simple Folk dance in which a large colored handkerchief is used.
RUSSIAN FOLK SONGS—Russian Dances.
RUSSIAN MAID
RUSSIAN PEASANT DANCE
RUSSIAN SWEETHEARTS
RUSTIC CARNIVAL
TAMARA
TYROLEAN FOLK DANCE—(For class formation)
THE JOCKEY
THE WAY OF OLD PEKING—Simple Chinese dance with quaint, and most amusing little steps and actions. Original music.
UKRAINIAN DANCE—(Russian style)

### COUPLE AND GROUP DANCES

CHINESE LOVE STORY—(For 3 people, humorous)
A FRENCH QUADRILLE—Comic dance for four
HUNGRY DON JUAN—(Very funny)
THE HUSSAR (Hungarian Military Dance) — Dancer carries a whip, used in time to the music.
OBERTASS
POLKA MUSETTE—A couple dance in which there is some very good pantomime. Lively music.
RUSSIAN COUPLE DANCE
SKATING DANCE—(Couple)
TWO LITTLE GIRLS IN BLUE

### MISCELLANEOUS

**Dances with Music and Description**

BADINERIE—(Simple)
CHAMPAGNE GALLOP—(Eccentric)
DANCE TYROLESE—(Simple folk dance)
ECHO DE BALLET—(Advanced)
ESMERALDA GALOP—(Charming music)
GAVOTTE LADY BETTY—(Very simple)
NA BEREGU VOLGA
NAUGHTY GIRL POLKA
PETIT POLKA—(For class work)
POLKA CAPRICE—(Classic toe or flat)
PUPPETS—(The dangling of arms throughout dance)
SLEEPING BEAUTY WALTZ
SUITE OF SIMPLE DANCES IN VARIOUS TEMPOS
SUITE OF SIMPLE FOLK DANCES
TITANIA—Simple toe solo

**QUANTITIES ARE LIMITED—ORDER EARLY AND INDICATE SECOND CHOICE.**

## VERONINE VESTOFF

**250 West 57th St., Room 506 No C. O. D. orders filled New York, N. Y.**

*The American*

**DANCER**

*ditor* ▪ **RUTH ELEANOR HOWARD** ▪ *Publisher*

# FEBRUARY

# 1940

▪

Vol. XIII No. 4

▪

PAGE

Summing Up, *by Ruth Eleanor Howard* ..... 11
Alexandra Danilova, *by A. E. Twysden* ..... 12
Dress Rehearsal ..... 13
Write Your Dances, *by Sol Babitz* ..... 14
Danseur, Story of My Dancing Days, *by Julian Francesco* 15
Dance Events Reviewed, *by Albertina Vitak* ..... 16
Ballroom Observer, *by Thomas E. Parson* ..... 18
Foot-Notes ..... 19
The Code of Terpsichore, *by Carlo Blasis* ..... 22
Bulletin, Dancing Masters of America, *by Walter U. Soby* 23
Student and Studio ..... 24
This Month's Honor Roll ..... 30

*On the Cover—*

NANA RUTH GOLLNER, *ballerina of the Ballet Theatre*
*—Photo by Ralph Oggiano*

*At the Left—*

VERA ZORINA, *from the picture On Your Toes*

▪

**THE AMERICAN DANCER** is the official publication of **THE DANCING MASTERS OF AMERICA, INC.** *and its 24 Affiliated Clubs.*

▪

**GERTRUDE E. GALLAGHER**, *Art Editor*

▪

**THOMAS E. PARSON**, *Ballroom Advisory Editor*

▪

**WORTH DIXON HOWARD**, *Advertising Manager*

▪

**DOROTHY JOHNSTON**, *Advertising Representative*

▪

*Hollywood Representative*: **DORATHI BOCK PIERRE**
8148 Mannix Drive, Hollywood, Calif.

**THE AMERICAN DANCER**
**250 West 57th Street, New York, N. Y.**

# Summing Up

by

**RUTH ELEANOR HOWARD**

The fact that we are now well into 1940 is breathtaking! It marks the turn of another decade . . . and, undoubtedly, the dawn of a new era for the dance world.

■

"Dance is ageless . . . it is an ancient art and will endure forever," I can hear some say. Of course it is, but that does not mean that the personalities connected with it will go on forever unless they exert themselves to make their influence felt—and how many are doing this?

■

In the past ten years five great personalities in the dance world have passed on . . . leaving a rich heritage for which they will long be remembered and which sets a goal for all who follow. This month marks the anniversary of both the birth and death of one of these . . . probably the greatest ballerina of all time—Anna Pavlova.

■

In recalling this anniversary we are impelled to point out that Pavlova was not a Cinderella . . . no Prince Charming sought her out and gave her a magic slipper in which to dance. She worked and sacrificed and dedicated herself to her art with every breath she drew . . . to the very last. To be sure she headed her own company, but that in itself entailed endless responsibility and hard work. It did not come about overnight, and having come about, it meant longer hours and even more rigid adherence to ideals.

■

It seems fitting that we should observe this Pavlova anniversary by looking, not back with maudlin sentiment, but to the future—with our eyes fixed on the vista she opened to us.

■

Ballet has made great strides since Pavlova and her company first toured this country . . . there is a much wider appreciation and deeper understanding of it. And with that has come greater opportunity for those who want to dance . . . there are now several good ballet companies growing healthfully in the United States and opening their arms to young dancers who have the stamina to submerge themselves in work, not for work's sake, but for the sake of what work will *do* for them.

■

But how many are willing to do this? Hundreds—yes, probably thousands—will declare themselves ready and eager to join a ballet company and will glibly chant that to dance is the sole urge of their lives . . . but once having been taken into the magic fold, watch how quickly their tune changes. Before very many rehearsals have passed, our new recruits will look about and decide that all other dancers in the company are inferior to them . . . that "politics" rules the group . . . that favorites get all the solos . . . and so on ad infinitum.

■

The fault is not entirely with the dancer. To a certain extent, it is probably traceable to our good old American precept that "all men are born equal" and few people ever reach the age when they can dispassionately evaluate their talents as separate and apart from their civil rights. And much more of it, I am afraid, is chargeable to the dance school which does not impose rigid discipline making reward in the form of solos or special distinction only the reward of merit.

■

Only when the dance schools of this country impose strict standards on themselves and govern their pupils accordingly, can we hope to produce the timber that will enable someone to build a really first-rate all-American ballet company! And I venture to say that every head of every American ballet company, having struggled as I know they have against these very odds, will agree with me.

■

So—while progress is forward, always . . . we progress by profiting from past experience, and it seems to me that we could do no better than to dedicate ourselves at the turn of this decade and on the anniversary of Anna Pavlova's birth to stricter artistic standards for the dance in America. And surely no more fitting memorial could be pledged to the immortal Swan!

# Alexandra Danilova

## A Portrait

**by A. E. TWYSDEN**

MLLE. Alexandra Danilova promised to allow herself to be interviewed, but no suitable opportunity seemed to present itself, and in the meantime I began to wonder what the celebrated dancer would be like in real life. Her artistic range is so wide, and her interpretations so varied, that it seemed impossible to guess which, if any, would represent the real Danilova—would she be gay, as in *Le Beau Danube* and *Gaité Parisienne;* tragic, as in *Lac des Cygnes;* comic as in *Igrouchka* or merely enchanting as in *Carnival*? How soon should I be able to discover for myself?

At last—one morning—the telephone rang. A greeting, and then: "What you do this morning? I just arrive at this hotel and wonder if you like to come now and do interview."

So far so good; the voice was charming. A few minutes later I arrived at her door; so, however, did an enormous trunk, and after receiving me Mlle. Danilova became somewhat occupied in seeing it placed in the proper position, which gave me leisure to observe her.

What was she like? Not like anything which I had in any way imagined. Tall for a dancer—about 5 ft. 6 ins., very slim yet not angular; a small heart-shaped face; a Grecian nose; brown hair and hazel eyes. Her manner dignified and quiet but very simple, and her movements gentle and definite; she seemed to remind me of someone whom I had seen before but could not for the moment recall, and then—suddenly—I had it! She is the Greek classic type as imagined and etherialized by the painters of the Italian Renaissance, by a Botticelli or a Fra Bartolomeo, and I had seen her many times in their pictures, either as a laughing, dancing nymphe or a gentle, contemplative madonna.

That is Alexandra Danilova — a Renaissance picture come to life—there is no other satisfactory method of describing her, and whether gay or solemn she carries with her something of that "unearthly" quality which she shows so strongly in *Les Sylphides, Lac des Cygnes* and *Giselle.*

But enough of such musings. The "Botticelli Nymphe," having settled the trunk to her satisfaction, dismissed the porter, turned to me and said firmly: "Now I unpack and you ask the question."

"Would you please tell me if you are really Russian, and where you were born?"

"Yes, I am entirely Russian. I was born in Petrograd—what they now call Leningrad," came the answer. "I am of military family and when my parents die was brought up by my aunt."

"Had you any relations who were dancers?"

"No, it was military family; there is no history of any artist or dancer in my family."

"Then what made you take up dancing?"

"It was the idea of my aunt. She saw I was very graceful child and she said I would be great dancer, and then because one day I just get on my toes and my aunt think I was a future Pavlova" (this with a laugh and raised eyebrows) "so she decide to put me to the theatrical school."

(All this winter the critics have seen in her a great resemblance to Pavlova so perhaps her aunt was not so far wrong after all!)

"Were you not at school before then?"

"All little girls in Russia go at seven years to what we call 'Gymnasia,' that is the day school where I was, and when you grow up a little you go to 'Institute' where you live all the time, but I develop talent for dancing."

"What did your relations think about it?"

"All my family were rather astonished at the idea to give me to the stage, but my aunt was very sure."

"Did you have to pass an examination to get into the Ballet School?"

I was corrected at once: "It is the Choreographie Technicum of Petrograd! Yes, we pass the ordinary School Examination and Physical Examination and what they call Art Examination; that is, to see that your face is not ugly and that your feet are straight and that you look pleasing."

Here Mlle. Danilova disappeared into her dressing room with an armful of clothes, and I was left to imagine a small girl with a solemn, anxious face, awaiting the decision of the examiners. She returned, smiling—it was impossible to imagine anything more "pleasing"—and to my amazement announced: "You know, when I went to Technicum I had never seen a Ballet."

"What sort of training did you receive in the Technicum?"

"All sorts—general education like in your public schools—special education in all theatrical arts; dancing of course; history of art, elocution and aesthetics—that is the understanding of beauty—every kind of beauty. It is very complicated."

"I always understood that one was born with or without the power to discern beauty?"

(*Continued on page* 36)

# Dress Rehearsal

*The Ballet Theatre prepares for its opening while* The American Dancer *cameraman photographs them unawares.*

Patricia Bowman *is the dancer seated beside the young man who hasn't quite adjusted his costume. Next, we see* Jose Fernandez *discussing the costumes for his new ballet Goyescas with designer* Nicholas de Molas. Leonard Ware *and two other company members talk it over on the stairway while, last, a prop tree standing back stage provides a resting place for* Audrey Castello and Jack Potteiger.

*A stairway conference between* Yurek Shabelevsky, Patricia Bowman, *and* Anton Dolin. Karen Conrad *is coming down the steps. The next two pictures show the dancers using the idle minutes to practice and to eat. In the last picture of this row* Karen Conrad *and* Eugene Loring *are seen waiting for the elevator to take them up to their dressing rooms.*

Nina Stroganova *is the ballerina and* Kari Karnokoski *is the Hussar in the background.* Eugene Loring *and* Karen Conrad *finally got their elevator but they had to operate it themselves. The last two pictures show dancers waiting for their cues.*

# Write Your Dances

## Outline of a New Method of Dance Notation

*(Continued from November, 1939)*

*by* **SOL BABITZ**

IN THIS article we will treat the subject of locomotion — movements of the feet on the floor. The space below each unit is a picture of the floor as seen from above, the feet being located as shown in Fig. VI. The dots in Fig. VIa are movement notes (abbreviated MN). They represent the feet in the normal position as in Fig. VI.

At this point it is recommended that the reader, whether he be a dancer or not, take the magazine in his hand, stand up, and actually *do* the following steps while reading them. Only in this way can one realize the relation between the notation and the movement.

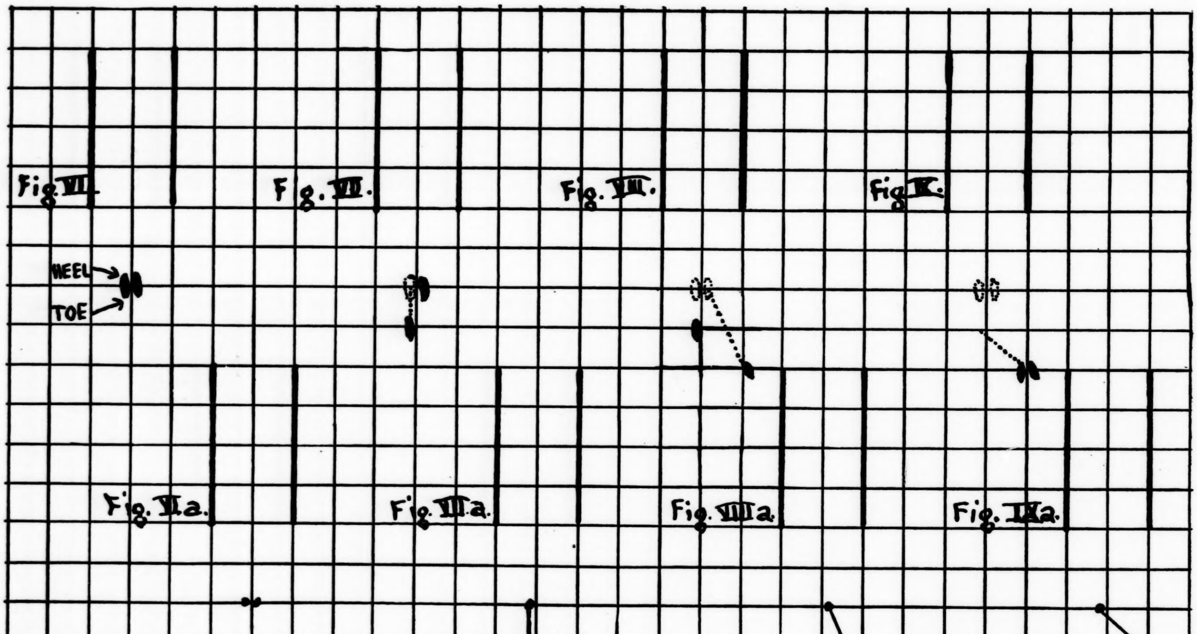
Taking a step one square (about two foot lengths) forward with the right foot, the foot moves as shown by the dotted line in Fig. VII. The notation for this movement is shown in Fig. VIIa according to the rules of notation as explained last month. The MN (dot) of the moving foot is written in its normal position and a movement line is attached to it to show the length and direction of the movement.

Figs. VII, VIII and IX are an uninterrupted continuation of steps. Since each unit is one beat and since each dot represents the beginning of a beat, the MN (dot) in Fig. VII represents the first count; the MN in Fig. VIII, the second count; the MN in Fig. IX the third count. The line in Fig. VIIIa shows the length and direction of the step of the left foot as shown by the dotted line in Fig. VIII. In Fig. IX the right foot steps one square diagonally left and forward to join the left foot. The feet drawn with dotted lines show the original normal position of the feet as in Fig. VI. Fig. IXa shows the notation of the movement of the right foot as shown by the dotted line in Fig. IX. *Notice that altho the right foot is now two squares below the normal position of the feet (Fig. VI) the notation of the step is shown directly below the unit in normal position.* All separate movements of the feet are notated with MNs in the normal position of Fig. VIa. If both feet move on the same beat they are written in the same unit. If in such a case the feet are not in normal position at the beginning of the step but are separated, the MNs are similarly separated.

The toe normally points in the same direction as the direction of the ML (movement line). In Fig. IX, however the toe does not point in the same direction as the movement line; the movement line is diagonal while the toe points forward. Therefore in the notation (Fig. IXa) a little line crosses the ML to show the changed direction of the toe. This line is similar to the angle line described in the first article.

(*To be continued*)

*Questions regarding problems of dance notation may be sent to the writer in care of* THE AMERICAN DANCER.



# *Danseur*

## THE STORY OF MY DANCING DAYS

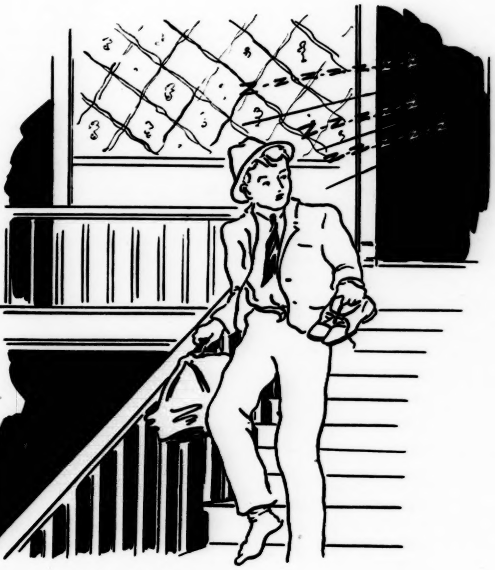
### *by* JULIAN FRANCESCO

For the third time I have retired from the stage. There were no large "Farewell Appearance" billboards posted throughout the countryside. Nor were there any the first time I retired, nor the second.

You have already guessed the truth: I was born either a few centuries too soon, or too late, and again, perhaps I was not a "born" dancer at all. There were many reasons why I did not become famous, but even without fame, my career has been a success, to myself at least.

I have had more than a decade of enchantment while trouping, stamping and pirouetting before an ever-changing background of colorful scenery. Now, it's all over (for this time, at least) and I can tell the truth: It has been fun.

Come with me then, back to a year in the early Twenties. My high school days were just being finished. Plans for my future were vague and indefinite. At various times I had decided that I wanted to become an engineer, an air-mail pilot, a postmaster, a bee-keeper and a hundred or more other callings that would happen to strike my fancy.



—*Alice Stevens*

*. . . and crept down the creaking stairway.*

One warm spring evening I wandered into the village library to chatter with the girls and boys who kept the place in a continuous buzz of conversation and restrained laughter only to find the room still suffering from supper-time quiet. In browsing through the titles for something to read to kill time until the crowd arrived, my attention was drawn to a book entitled "Famous People of the Stage." I thumbed its pages through chapters on opera singers, actors and dramatically posed prima donnas. The last chapter was entitled "Nijinsky." I began to read. A new world opened before me. Immediately, I decided to become a dancer, to live and experience in reality a life as full of activity and beauty as the Russian Ballet of Diaghileff appeared to be in the pages of this little volume.

A dancer! Think of that. A most remarkable decision, come to think of it now. Especially since, at that time, I had never seen a ballet. Nothing of the requirements considered necessary to success as a dancer were known to me. Nevertheless, I sped home to the farm, to my grandmother with whom I lived at the time and for whom, incidentally, I washed dishes and mowed the lawn, to announce my latest ambition.

Grandmother promptly put her foot down with emphasis at my mention of a career in the theatre. The idea was "outrageous" and I was simply "out of my head." Kindly soul, little did she know that to put her foot down on any ambition was only to increase my determination to go through with it. Even today I can hear her caustic sarcasm—and common good sense—in her ineffectual reply.

"Dancing! Of all the crazy notions for any kid to have. What you need is work. Make money. Get yourself a Five-and-Ten Cent store and make something of yourself." Her tone was discouraging enough to make me keep further counsel to myself. All the next day I brooded—and dreamed of the glamour, the excitement to be enjoyed in the Russian Ballet. I washed dishes desultorily and mowed the lawn with a vengeance.

By some strange reaction, understood by little boys of eighteen only after twenty years have elapsed, my wish to become a professional dancer suddenly became overshadowed by the desire to "Show Them." I would leave the shelter of the farm roof, forego the luxury of three good meals a day and if necessary I would starve to become a great artist. According to the books I had read about artists, starving seemed to be the popular way of becoming artistically great.

At any rate, the Ten Cent store idea, even with its possibilities of making a cool million or so, seemed utterly unbearable. Grandmother's favorite song lately had become: "Woolworth did it—so can you." But to myself I would sing: "Nijinsky did it—so can you!" Only I didn't know exactly what Nijinsky had done.

To prove my case, the following day I went down to the Five and Ten. The trip convinced me that running up and down behind a counter selling ribbons, toy balloons and hot-water bottles to old ladies was worth every cent of the possible million. Nothing, to my youthful mind, could be more unromantic than being the boss of a Dime Store.

A few farms down the line from us lived a Lady whose entire existence had been spent in the privacy of her farm "drawing room." She was elegant and cultured to a surprising degree in spite of the fact that she was the wife of a local poultry dealer. Through patient listening to my boyhood problems and diplomatic agreement, this beautiful woman had eventually won my confidence in matters pertaining to soul and spirit.

She was the only person to whom I could go with my plan to become a dancer. She ushered me ceremoniously through a disordered kitchen and dining room into the greater disorder of a book-strewn "drawing room." After sitting upon a chair from which Shakespeare, Oscar Wilde and "The Burning of Rome" had been removed, "I have been thinking of running away," I stated bluntly. "I'm going to be a dancer." She merely smiled at me encouragingly, so I continued. "I'd like a career in the theatre. Go on the stage—travel—see the world—and—oh, just get away from this dumb farm life." Her eyes were beginning to widen, with a mingled look of surprise and amusement. I went on hopefully. "I want to go to the city, study dancing. Someday perhaps I'll make a great name—if I'm good at it, that is."

Silence. I looked at her for an encouraging sign. My heart fell when I saw that her brows were knitted together as though perplexed.

"Of course," she said, lifting her head to appraise me from head to foot, "you may have the qualifications necessary to become a successful dancer, but forget about Fame. Many young people make the mistake of seeking publicity, when their real aim should be artistic perfection. Fame, you understand, costs money. A paid publicity man, if he is a good one, can make anything famous from a can of beans to a President. Be content to be an artist, keep your ideals and your chin up. Beginning without friends, without money, you will have an upgrade struggle. You can do it. I know you can!"

That was all I needed. I bounded back to my Grandmother's farm determined to start that very night.

But Fate decreed otherwise.

When I arrived home I found that we had company. A wealthy aunt and uncle had come unexpectedly to spend a few days in the country. Their occasional visits to the farm were filled with new and exciting things for me to do. In their automobile I would be invited to go places. Coming as they did from Chicago, both had interesting tales to relate of adventures in the big city.

When my aunt and uncle had departed for Chicago, the farm again resumed its monotonous existence of feeding chickens, washing dishes and mowing an eternally healthy lawn. My dream of leaving the

*(Continued on Page 39)*

# Dance Events Reviewed

## *Critiques and News from the East and West*

### *by* ALBERTINA VITAK

LA TRIANITA—*Barbizon-Plaza Concert Hall, December* 3.

Since her last New York appearance the American La Trianita's Spanish dancing has become much more poised and mature though she still lacks a certain element of nuance in mood and line at times. At a great disadvantage in sharing her program with the "baritone diseur," her beauty, effective costuming and ingratiating manner were not always able to dispel the strained atmosphere created by the embarrassing efforts of that aspiring amateur.

FERNANDO ALONSO, NEWCOMB RICE, MARGIT DE KOVA *and* ALICIA ALONSO, *members of the Ballet Caravan in a scene from the company's new ballet, Charade or The Debutante*

*—Maurice Seymour*

•

A HOLIDAY DANCE FESTIVAL—*St. James Theatre, Presented by Frances Hawkins.*

THE AMERICAN BALLET CARAVAN, *December* 26.

The premiere of *Charade, or The Debutante,* by Lew Christensen, was the feature of the opening performance and it will warrant being featured on many future programs as its choreography, with a slight story affording a good background of humor, is ingenious and sparkling. It contains much excellent classical dancing by Marie Jeanne, pert personable Ruby Asquith, Lew Christensen and his brother Harold, and some delightfully ridiculous out and out clowning by Gisella Caccialanza. *Charade* is a perfect little ballet and it makes certain that Mr. Christensen's ability as choreographer lies in the lighter classical vein. The movement has spontaneity and fine continuity, a quality which his compositions have sometimes lacked heretofore. Even his own performance had more flourish. He executed the air turns and difficult feats which he assigned to himself with his usual virtuosity. His role does not contain much actual mime but he carried off his part of the story with engaging expressiveness.

The costuming was simply delightful. The dancers all looked very attractive in the "tutti-fruiti, ice cream, pink cake and lace party favors" *tutus* by designer Alvin Colt. Especially amusing was the ermine tail trimmed one with tails on the little lace panties. And although this company does not go in for much décor, the large blue quilted satin screens plus a few palms were sufficient to orient the action of this debut party of twenty-five years ago.

It must be admitted that Gisella's pixie cavortings as the prankish younger sister were largely responsible for much of the gaiety and success of *Charade* just as her intoxicated Rich Girl, also an effective piece of work, added much to *Filling Station.* Gisella is an accomplished ballerina so her wholehearted adoption of comedy was quite unexpected but it won for her the honors of the evening.

On the serious side, *Charade* provides Marie Jeanne with an excellent role. She has improved amazingly and did several clean cut *entre chat huit* which were, oddly enough, left unapplauded. Besides beauty, fleet and lightning quick technique, Marie Jeanne apparently possesses nerves of steel and is fast developing a graciously styled ballerina manner.

The improvement of the individual dancers such as Lorna London, who has fluid grace, and of the company as a whole, could best be noted in the older works presented such as *Promenade* (William Dollar), the clever typically American *Filling Station* (Lew Christensen) and especially in the not so old but very good *Billy the Kid* (Eugene Loring). *Billy* was an excellent Ballet the night it opened but now with the polishing processes of time and repeated performance it is outstanding. Missing in the title role was Eugene Loring though the not simple task of replacing him was very creditably done by Michael Kidd. Mr. Kidd is a strong dancer with a lot of individuality. Lacking the sensitiveness and wistful humor that are Mr. Loring's own, he interpreted Billy more as a tough fellow (as he probably was) but otherwise caught the style of the Ballet.

•

*December* 28

*City Portrait,* a cross-section of some of the drab and sordid lives in a big city was disappointing in several ways. Perhaps this was mainly because so much is now expected from Eugene Loring, its choreographer, whose previous works have borne the stamp of real talent. There was some evidence of his originality and strong feeling for characterization but not sufficient for a work of this proportion. Its biggest fault was that the meaning was not always immediately clear though the designs and rhythms were sharply drawn in an interesting monotone of movement. Judging it as an experiment in giving "a dance pattern to colloquial gesture" Mr. Loring has succeeded. Yet its total effect as a Ballet cannot be said to be completely successful. One disappointing aspect was the absence of any humor of which Mr. Loring is such a master. Then perhaps the weakness begins with the depressing subject both for Mr. Loring and for the dancers of this company. How could Mr. Loring possibly overlook the humor in a big city? Though I admit there is so little it can very easily be missed. At least the Ballet did serve to provide Gisella with a serious role. The poignancy of her rendition made this reviewer glad that she has not entirely forsaken straight dancing as the first performance led one to believe, but I wish she had not been put *sur les pointes.*

•

AIR AND VARIATIONS by William Dollar derives its force from the strictness with which the choreography adheres to purely classical style and to the phrasing clearly designated by the Bach music as well as to the precision of the dancers. Its performance was much smoother than on the occasion of its premiere which again brought out the noticeably greater professionalism and technical development of the ballet corps as well as the soloists. However, Fred Danielli who appeared so promising in other works was not strong enough technically for this.

MARTHA GRAHAM, *December* 27.

To Miss Graham I am indebted for one of the most stimulating concerts I have ever seen. Both as dancer and choreographer she has a most remarkable theatre sense. Every one in any phase of the theatre should see her new *Every Soul is a Circus.* Her timing and phrasing, the shifting of interest at just the right moment, with never a superfluous movement are something to marvel at as is her newly revealed unsuspected talent for comedy. With the utmost subtlety she had her audience howling with laughter. A satire of "a silly woman's life" it was a surprising vehicle for Miss Graham. I am wondering if even she isn't a bit astonished when she looks back a few seasons at herself? But she will probably always be full of surprises—all great artists are—and Miss Graham is a superb artist. Even so, her second new composition, a solo, *Columbiad* was somewhat too long, repetitious, and what is worse, meaningless. A less serious audience might have giggled at her repeated taking down and putting up of a bi-colored scarf, might even have audibly requested her to make up her mind. However it provided opportunity to watch Miss Graham in beautifully dignified movement which is more than ample cause for being.

Miss Graham is also fortunate in possessing such a fine supporting company. Each and every one of her group dance well and intelligently. They are vibrant personalities and a real force as a group. Nelle Fisher, a talented newcomer was really lovely. Eric Hawkins has improved greatly and is now part of what he is doing and not merely the excellent assistant he was a year and a half ago.

*American Document* further revised is a genuine achievement. Perhaps it is that the changed conditions in the world give it even more significance than previously but the audience was spellbound. So was I and this was my third viewing.

Houseley Stevens, Jr., excellent as Interlocutor, Jean Erdman, Sophie Maslow, Ethel Butler, Marie Marchowsky, Frieda Flier and Mercier Cunningham all deserve mention for this performance that ran like a fine watch.

●

SAI SHOKI, *December* 28.

Anyone who fails to feel a glow of pleasure or admiration for the delicate art of Sai Shoki, whether in her elegant court dances or in the grotesque and comical character studies, should have either his eyes or his head examined. Her quiet command of an audience is as fascinating to watch as is her controlled dancing. The enchanting Sai Shoki is truly a gifted daughter of the gods.

●

CARMELITA MARACCI, *December* 31.

The last day of the year brought into the dance world of New York a new exciting and intensely dynamic personality, Carmalita Maracci. She is brilliantly talented with a unique and individual style stemming mainly from the Spanish idiom with some subtle use of ballet. She bears quite a striking resemblance to Martha Graham in face but there, except for their personal magnetism, the resemblance ends. Highly skilled technically she has a beautiful sensitive line with exquisite control. Every move, even to her smart carriage, is made to give its utmost value. But in her compositions there is little in spatial design or variety of movement as emphasis is always placed on style and mood. The style is exaggerated, even to her facial expression, almost to a point of grotesqueness and is usually in an acid and bitter mood of satire.

Powerful and startling it all certainly was, but it proved to be somewhat of a hazard in a solo concert. Her program was rich with ideas but almost all of these were developed too much in the same general approach and pattern regardless of titles. It is possible even in dancing to tear a passion to tatters and of this Miss Maracci was guilty. In other words the program lacked balance with even the numbers for her small group of three arranged in the same brutal style. It was only in the last *Two Caprices* (which the cheering audience forced her to repeat) that she allowed any twinkle of humor or of the charming natural self that she was while bowing to penetrate thru the brittle armor of theatrical pose.

Also she made too frequent use of certain prop devices such as fans (she broke one to bits in the sheer ferocity of one of her dances), her hair, hair pins and hat. She need not resort so often to such things as she is otherwise so imaginative.

Miss Maracci will no doubt be the center of many a controversy in the promising career which lies ahead of her. Her style will probably be copied far and wide. I hope she will become more pliant and true to herself. She really doesn't need to affect any intensity of style as it is already there.

## CALIFORNIA

### *by* DORATHI BOCK PIERRE

ARGENTINITA, *Philharmonic Auditorium, November* 23, 25.

The first dance attraction on the L. E. Behymer concert season presented Argentinita and her company. Every returning performance of Argentinita finds her more firmly entrenched in the admiration and affection of her growing audience.

Her art is so fine, so emotionally exciting, that it is difficult to evaluate or criticize it from an objective viewpoint. Her program is long, and she, Pilar Lopez and Antonio Triana give and give lavishly of their talent, but you are always aware of a vast reservoir of strength and knowledge which is the unique characteristic of the Spanish people.

Argentinita dances several new numbers this year which demonstrate her versatility and contemporary approach, some of them showing definite modern tendencies and structural composition.

The first time you see Argentinita perform, and hear her sing, it is a surprise, but you realize that her songs are a part of her many faceted art, are authentic and typical, and are thereafter eagerly awaited. Her regional dances are wonderful, but so too are her more interpretive numbers such as the *Mazurka,* showing that the Victorian influence reached Spain, and although she fitted into the polite social mould, there was a purely Spanish twinkle in her eye. A new number this year is *L'Espagnolade,* a satire on non-Spanish Spanish dancers, which became pure farce, and is a most hilarious and biting commentary.

Pilar Lopez makes her personality and her dancing a very integral part of the program of equal importance to Argentinita. Their work is similar, yet each is essentially independent, standing alone on their own merit.

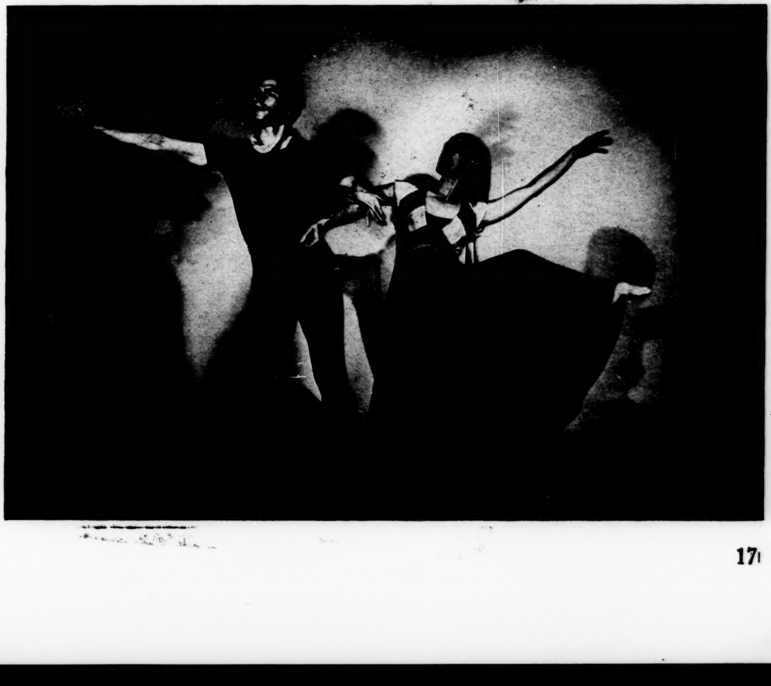
Triana is the most exciting male dancer on the concert stage today. The thrilling coordination and absolute surety of his technique is breathtaking. It is good to see more of him on this program, and to see him beam at the *Oles* of the audience. A high tribute to the artistry and authenticity of the work of all the performers is the freely expressed enthusiasm of the large Spanish-Mexican colony in Los Angeles.

Carlos Montoya and Rogerio Machado again added much to the program with their splendid accompaniments.

She was wise in selecting as accompanist Antonio Albense whose fine tone and delicacy of touch were a complement to her work.

MARTHA GRAHAM *and* ERIC HAWKIN *in Every Soul is a Circus*

*—Barbara Morgan*



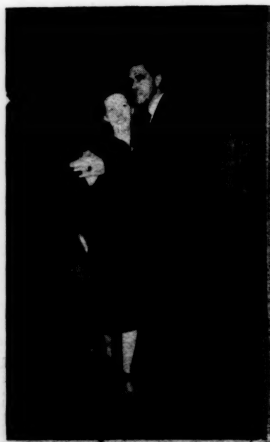
# The Ballroom Observer

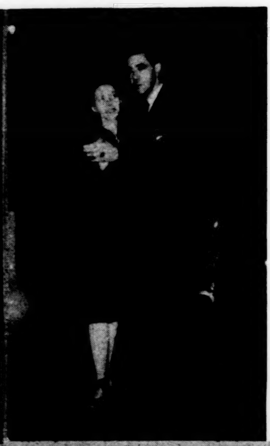
*A Forum of the Social Dance conducted by*

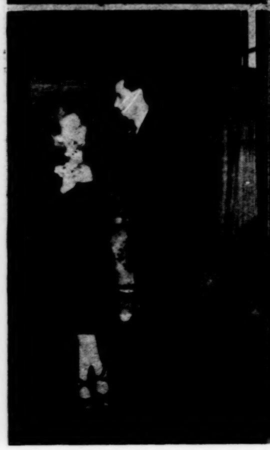
**THOMAS E. PARSON**

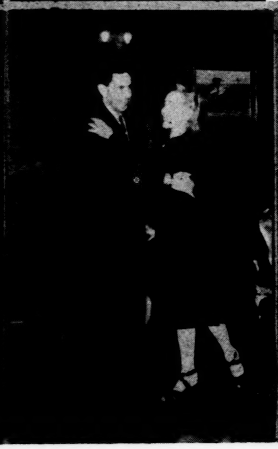
ALMOST a year ago this department predicted that dances of the Folk type would, eventually, become popular enough with the public to warrant attention by ballroom teachers and, more specifically, dance teachers' associations. Based on the failure of an effort to "bring back" square dancing, which occurred a year or two previous to this prediction, our prophecy was discounted by many as just so much empty talk. Something has happened within the past two or three months, however, that has caused an almost complete about face by even the most rabid dissenters to this opinion. Right here in New York City have been formed groups by the dozen, clamoring for leaders to guide them in the intricacies of the *Virginia Reel, Portland Fancy, Lady Walpole's Reel, Quadrille's,* etc. Needless to say that the demand exceeds by far the supply.

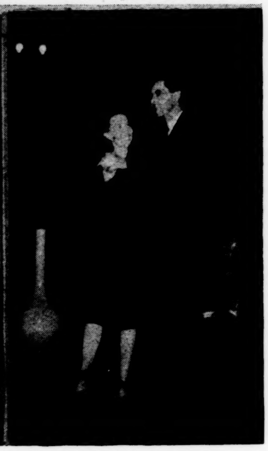
One would assume that only the older folk would be even slightly interested in those dances of yesterday; yet, surprisingly enough, to be seen clapping their hands and stomping their feet to the tune of *Old Dan Tucker* and *Arkansas Traveler*—and enjoying themselves tremendously—are many youngsters who, heretofore, had given themselves completely over to jitterbugism. And, you can believe it or not, one of the most popular night clubs in New York City features nightly sessions of squares and rounds!











Very frankly, we believe the return of these homey old-timers are really good for what ails America today. Never was there a Fox-Trot, Tango, Conga, Rumba, or even a good old-fashioned Waltz that could create the hilarity, good fellowship, and community spirit resulting from an hour devoted to whooping it up with a hoe-down! And too, very frankly, we sincerely believe that the ballroom teacher who does not take up the study of these dances will be the loser in the very near future. Broad and tolerant smiles, some of them widening into grins, were evident last year when one teachers group, the New York DEA, announced that Folk Dances would be featured at its convention. So popular were these periods that a demand was made for a repetition at the club's January One-Day Session. Donald Moore Chambers, leader of the Squares and Rounds Club in New York, will officiate.

The trend toward dances with set figures and rhythmic sequence is not to be considered new. The Shag, the Big Apple, even the Lindy Hop were dances in which a pattern was followed. Of late we have had the popular Conga with its *bom-bom-bom-*THUMP! The *Valeta* Waltz, the *Georgian* Waltz, were others. On the whole, though, it is music in 2/4 time that seems to suggest "typed" dances. For instance, we paid a visit the other day to Phillip de Revuelta, who conducts one of New York's larger ballroom studios. He is having considerable success with a number he calls a *Spanish Schottische* which requires, of course, music with a Latin tinge for correct interpretation. Together with Lydia Nurd, an assistant, he demonstrated this dance; later we saw twenty or more couples execute it; still later your observer tried it—and liked it! It's easy. Try it yourself.

### THE SPANISH SCHOTTISCHE

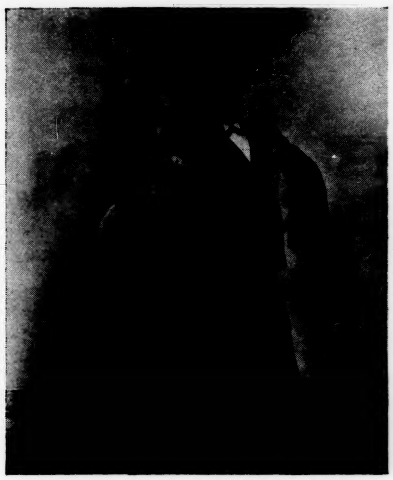
*Posed by Phillip de Revuelta and Lydia Nurd.*
Suggested music: Las Carinosas—Victor Record #46751 A.
2/4 time. Gentleman's steps described.
Lady dances counterpart.

*First Step*—In Waltz position: Fwd or cortez L (1); fwd R, turn ¼ R (2); balance side L (3); side R (4); in semi-open position touch L toe back of R heel (as in Ill. 1) (5); touch L heel fwd (as in Ill. 2) (6); touch L toe across R (as in Ill. 3) (7); step on L in semi-open position (8). 4 meas.

*Second Step*—Pass through on R (1); side L, toward LOD, face partner (2); touch R toe back of L heel (as in Ill. 4) (3); touch R heel fwd (opposite Ill. 2) (4); touch R toe across L (opposite Ill. 3) (5); side L, opposite LOD, (6); cross L over R (7); turn left to LOD, step side and back R, end in semi-open position facing LOD (8). 4 meas.

*Third Step*—Touch L heel fwd (as in Ill. 5) (1); touch L toe across R (2); fwd L (3); fwd R into closed position, commence R pivot (4); back L, pivot R (5); fwd R (6); back L (7) fwd R to complete pivot, end in semi-open position (8). 4 meas.

*Fourth Step* — Repeat Third Step. Then repeat dance from First Step.



**Begenau** *and* **June**, *a Donald Sawyer Team, now appearing nightly in the Mary Murray Room of the Hotel White.* —*Townsend*

# Foot-Notes—

IRINA BARONOVA is excited over the possibility that she may make a picture based on the book *Ballerina* by Lady Eleanor Smith and is looking forward to the title role which, like Helen Hayes' part in Victoria Regina, requires that she progress during the span of the picture from a young girl of 14 to a woman of 45 desperately in love with the young dancer of her company. After finishing *Florian* for M-G-M, she and her husband spent the Christmas holidays in Mexico. They are now negotiating a contract to take a company of their own, headed of course by Baronova, to South America in March. There will be eight ballets in the company's repertoire, six of them classics and two new ones to be written. Of the latter one will be *American Panorama* to the music of the young Russian composer, Daniele Amfithetroff.

•

NANA RUTH GOLLNER was not able to dance the first week's performance of the Ballet Theatre due to a sprained toe. She was replaced by Annabelle Lyons, Nina Stroganova and Karen Conrad in various ballets.

•

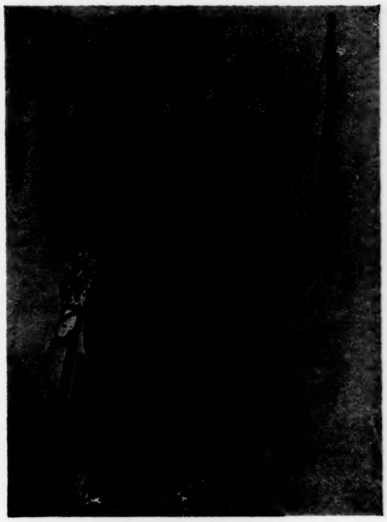
ANOTHER NEW ballet company flashes across the horizon! The Flamingo Ballet "in keeping with a name inspired by a bird of rare and brilliant plumage, will aim to color and spotlight recognized artistic direction in the field of traditional and modern ballet," the initial announcement reads. Alexis Dolinoff, assisted by Mme. Maria Yakovleff, is artistic director. Plans call for professional productions for theatre, concert stage and motion pictures. A series of ballet motion-picture shorts to be filmed in color at the West Coast Sound Studios in Manhattan are now in the course of preparation. The first, *At the End of the Rainbow,* based on a scenario by Rolf Rafallo, will have Alexis Dolinoff as choreographer. In addition to this a new ballet *Twelve Dancing Princesses,* featuring children in all its roles with Mr. Dolinoff as director, will be presented at the Barbizon-Plaza Theatre Saturday evening, March 23. A preliminary concert with twelve of Mr. Dolinoff's pupils was given at the Barbizon-Plaza January 14.

•

AS A RESULT of the winter spent in their work-studio at Chapel Hill, North Carolina, Miriam Winslow and Foster Fitz-Simons have come forth with two new numbers to be introduced on their New England tour. One is a companion piece to Mr. Fitz-Simon's *Archangel* of last season (recognized as St. Michael and now so programmed) which will be called *Lucifer, The Fallen.* Miss Winslow's new solo work is entitled *Puritan* embodying the romance which the Pilgrims found in their religion. Two other larger works, not now complete, will be put into the repertoire in February when the Southern tour starts.

•

RAGINI DEVI appeared in Concert at the Barbizon-Plaza Theatre January 7.



**Alexis Dolinoff** *who announces plans for a new ballet company*

MIRIAM MARMEIN leaves the middle of January on her second transcontinental concert tour to the West Coast and back. A first appearance in Denver will be included in addition to return dates on the Pacific Coast, in Texas, Chicago and many Pennsylvania colleges.

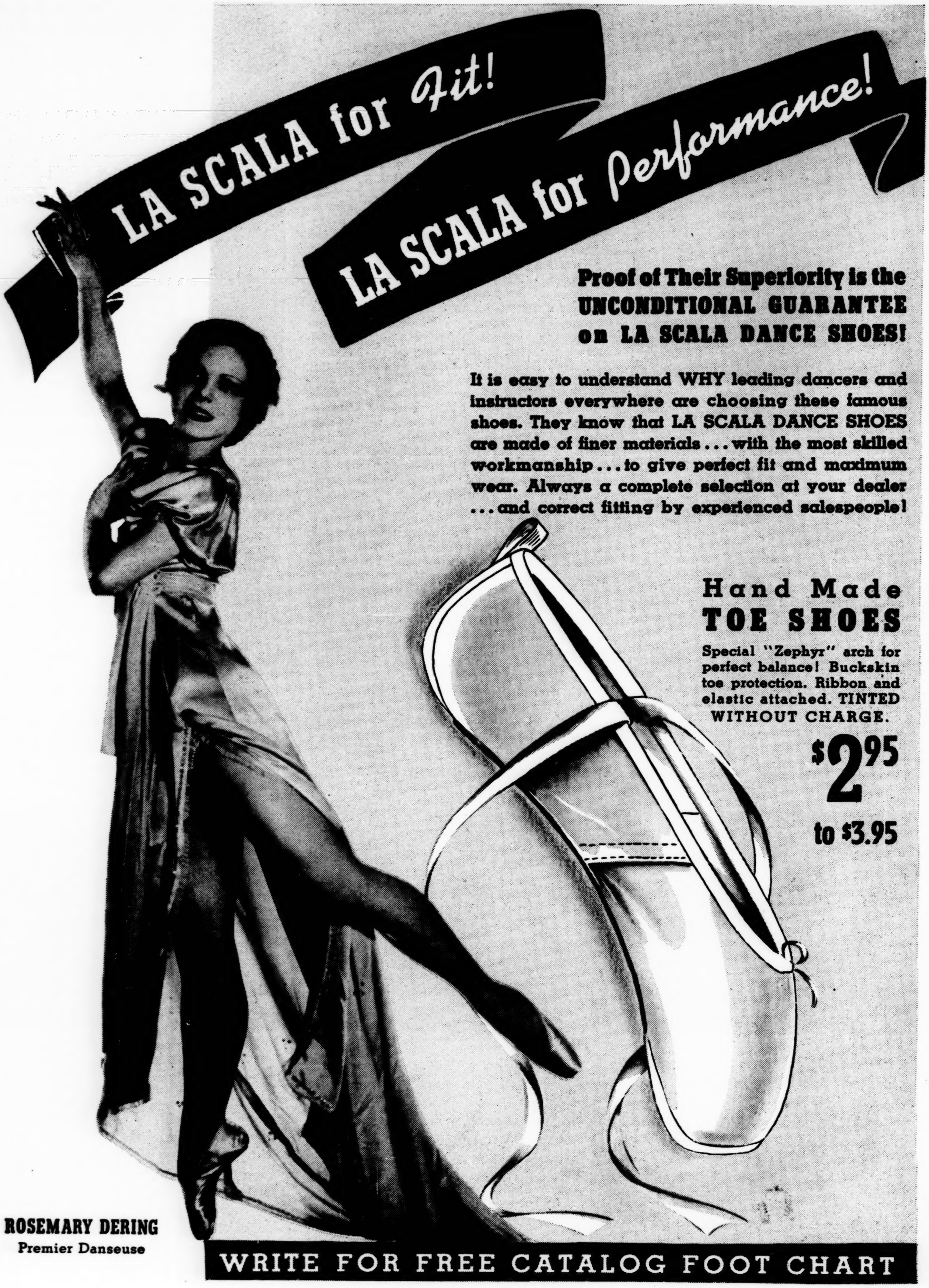
•

THE DANCE THEATRE SERIES of the YMHA has added an extra recital to those already announced. It will be given February 18 and will feature Anna Sokolow and her group. Miss Sokolow has just returned from Mexico where she was invited to teach by the Mexican government.

CARLOS reports: Ann Pennington is back learning new routines . . . Lenore Sola, Laverne Lupton, Vera Fern and Diane Sinclair are four of the specialty dancers in

(*Continued on page 27*)

*Members of the Ballet Russe company at the tea given for them by Capezio, December 28. Starting at the top, reading across we see,* **Georges** *with* **Frederic Franklyn**; **Massine** *and* **Georges**; **Paul Haakon** *chatting with* **Mrs. Massine** *and her famous husband; a group in which* **Phil Audette** *appears in the foreground; and, at the extreme right,* **Igor Youskevitch** *and his wife.*


LA SCALA for Fit!
LA SCALA for Performance!

**Proof of Their Superiority is the UNCONDITIONAL GUARANTEE on LA SCALA DANCE SHOES!**

It is easy to understand WHY leading dancers and instructors everywhere are choosing these famous shoes. They know that LA SCALA DANCE SHOES are made of finer materials . . . with the most skilled workmanship . . . to give perfect fit and maximum wear. Always a complete selection at your dealer . . . and correct fitting by experienced salespeople!

## Hand Made
## TOE SHOES

Special "Zephyr" arch for perfect balance! Buckskin toe protection. Ribbon and elastic attached. TINTED WITHOUT CHARGE.

**$2.95**
**to $3.95**

**ROSEMARY DERING**
Premier Danseuse

WRITE FOR FREE CATALOG FOOT CHART

WOHL SHOE COMPANY • SAINT LOUIS

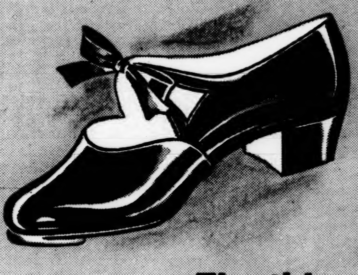
# LA SCALA for *Quality!*

# LA SCALA for *Value!*

## *La Scala*

APPROVED DANCE FOOTWEAR

MADE IN U. S. A
REG. U. S. PAT. OFF.

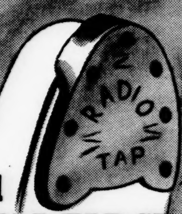


### Flexible
### TAP SHOES

Patent or White with Feather-flexed sole. Over-the-toe radio taps attached.

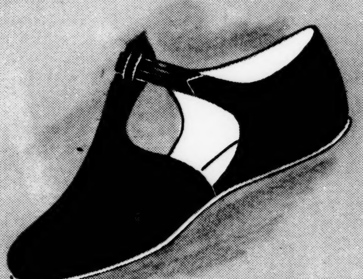
**$1.99**

### *Now!* OVER-THE-TOE RADIO TAP



### on all LA SCALA TAP SHOES

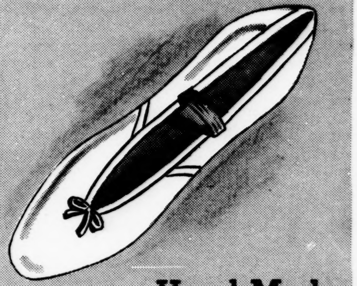
Of moulded aluminum. Concave construction which forms perfect acoustical sound box. No nails on trailing edge permit perfect resonance.



### Hand Made
### ACROBATIC SANDALS

Of Genuine ELK (upper and sole) Glove-fitting. Black or Fawn. . . . . . . . . . .

**59c**



### Hand Made
### KID BALLET PUMPS

White or Black. Elastic attached. Constructed over lasts like toe shoes! . . . .

**$1.19**

**ORDER ONLY FROM YOUR NEAREST DEALER**

## SOLD ONLY BY THESE LEADING STORES

Akron, Ohio . . . . . . . . . . . YEAGER'S
Alton, Ill. . . . . . . . . . . . . . YOUNG'S
Bakersfield, Cal. . MALCOLM BROCK (basement)
Baton Rouge, La. . . . . . . . DALTON'S
Champaign, Ill. . . . . . . . . . . MILLER'S
Cincinnati, Ohio . . THE FAIR STORE
Cleveland, Ohio . TAYLOR'S (basement)
Columbus, Ohio . THE MOREHOUSE MARTENS CO. (basement)
Columbia, S. C. . . . . . JACQUELINE SLIPPER SHOP
Council Bluffs, Iowa . . . . . . . BENO'S
Covington, Ky. . . . . . . . . . COPPIN'S
Danville, Ill. . . . . . . . . . . MEIS BROS.
Dayton, Ohio . VIRGINA DARE SHOP
Des Moines, Ia. The NEWUTICA (basement)
Detroit, Mich. . . . . . . . . MAAS BROS.
El Paso, Texas . . THE WHITE HOUSE
Fargo, N. Dak. . HERBST DEPT. STORE
Galveston, Tex. . . . ROBT. I. COHEN
Great Falls, Mont. . . . . . . THE PARIS
Greenville, S. C. . . . . VANITY SHOP
Hollywood, Cal. . . . . VANITY SHOP
Houston, Tex. . . . . . . FOLEY BROS.
Huntington, W. Va. ANDERSON NEWCOMB (basement)
Hutchinson, Kans. . . . . . . . WILEY'S
Kansas City, Mo. . . . . . . . . KLINE'S
Lansing, Mich. . . . J. W. KNAPP CO.
Little Rock, Ark. . . . . . GUS BLASS
Louisville, Ky. . . . . . . . . . BON TON
Mason City, Ia. . . . . DAMON'S, INC.
Meridian, Miss. . . . . . . . . . . MARKS ROTHENBERG CO.
Muncie, Ind. . . . . . . VANITY SHOP
Nashville, Tenn. CASTNER-KNOTT
Oakland. Cal. . . KAHN'S (basement)
Ogden, Utah .THE EMPORIUM Main
Oklahoma City, Okla. . . . BROWN'S
Peoria, Ill. . . BERGNER'S (basement)
Phoenix, Ariz. . KORRICK'S (basement)
Portland, Ore. . . LIPMAN WOLFE'S
San Diego, Cal. . . . . . . WHITNEY'S
St. Louis, Mo. . . . . ADELINE SHOP
St. Louis. Mo. . . . THE EMPORIUM
St. Paul, Minn. . . . SCHUNEMANS
Terre Haute, Ind. THE ROOT STORE
Terre Haute, Ind. . . . . . . . MEIS
Toledo, O. . . . LAMSON'S (basement)
Topeka, Kans. . . . . . PELLETIER'S
Tulsa, Okla. . . . . BROWN-DUNKIN (basement)
Vicksburg, Miss. . . VALLEY D. G. CO.
Vincennes, Ind. . GIMBEL-BOND CO.
Wichita, Kans. . . . . RORABAUGH-BUCK D. G. CO.

**Orders MUST Be Addressed to One of the Above Stores**

WOHL SHOE COMPANY • SAINT LOUIS

# Code of Terpsichore

### *by* CARLO BLASIS

***World's supreme authority upon the Ballet.***

***Published in 1820***

### With Notes *by* ALFONSO JOSEPHS SHEAFE

***First installment appeared in the Nov. 1936* AMERICAN DANCER**

**(*Continued from October,* 1939)**

In selecting originals, seek variety; choose of every style, of every class. Always copy from productions of talent, not from those of mediocrity; and in this we should not be swayed either by caprice or private interest. Nature, ever varied and fruitful, will continually supply entire subjects, or hints at least. Neither are the works of poets and historians yet exhausted; they still present great resources to the ballet-master. The same subjects, too, may be again and differently treated.

It is no difficult matter for a man of genius to give a fresh form and a different turn to what has already been before the public. Art can add a new interest to a known subject. A lively and active imagination surmounts every obstacle. Thus there appears to be a crowd of characters to describe; and the French artist will dispose of them in a manner the most advantageous to his production.

## CHAPTER XIX

### ON ITALIAN COMPOSERS AND MIMES OR BALLET PERFORMERS

*"Les arts imitatifs otent a la realite ce qu'elle a d'odieux, et n'en retiennent ce que qu'elle a d'interessant. Il suit de la, qu'il faut epargner aux spectateurs les emotions trop penibles et trop douloureuses."*

(Barthelemy.)

If French composers give up too much to the fabulous style, the Italians appear to abandon themselves too much to the tragic, and in their productions scenes are rarely exhibited that are calculated to relieve the depression of mind caused by the gloominess of the subject. These mournful pieces are characterized by scenes of a horrible description; and the stage appears like the theatres of old where gladiators came to combat and die.

The imagination of such writers delights to revel amid slaughter and tombs; the furies of destruction seem to attend all their conceptions; and their dark and dreadful exhibitions generally terminate in crimes or revolting executions.

Cold enthusiasts may applaud such a style, while they remain unmoved at representations of true pathos; sublime composition has no attraction for them. The multitude also delights in such exhibitions; but it is in the power of true taste to destroy the charm.

NOTE. "If it is against the principles of morality to endeavor to debauch the mind by licentious exhibitions, in which every sense appears lost in pleasures, should it be permitted to display to the eyes of an audience execrable and unnatural passions? Which is more scandalous, the fury of a tyrant or the ecstacies of licentious pleasure?" (Lemierre.)

The dance withdraws itself from such terrible scenes; Terpsichore flies from the sight of murder, death, and corpses. There are certain things that should be kept entirely away from the scene, and there are others of which a glimpse is sufficient.

Too much attention cannot be paid in selecting subjects intended for ballets. Those in which dancing may be introduced must not be appropriated to the tragic style; and, on the contrary, the gay movements of the comic ought to have nothing to do with tragic gravity and pathos. When working up serious subjects, the original, as has been already observed, must be modified and embellished.

Those representations that are rather horrid than tragic should never stain the scene; they are rejected by good sense, and our feelings are wounded by them. Many artists are aware of the defects of such persons; but still do not avoid them while composing for certain audiences, whose taste appears to rival that of the more serious and calculating inhabitants on the banks of the Thames. (Sig. Blasis does not yet know us *à fond.*)

The Italians like to be deeply affected and agitated by the power of theatrical representation. Melpomene holds strong dominion over them, while the empire of her sister, Thalia, is weak. Such a predilection may be attributed to the force and fire of their imagination, and to a deep and characteristic sensibility.

They require to be as much moved and transported by a ballet as by a spoken piece. They require of pantomimic performers the utmost exertion, and criticize a ballet-master as unsparingly as they would a dramatic poet. This severity, however, is advantageous to the art, since it excites talent, and is a proof of the great interest taken in it by the public.

It may be remarked of those artists to whom this chapter is dedicated that the pantomime of their pieces absorbs all the action, to the exclusion of dancing. That, however, cannot be called "ballet" that consists of pantomime only.

Those plots, therefore, should be chosen in which dancing can be appropriately introduced, for it would be impossible and ridiculous to exhibit a *divertissement* on a subject of a character too tragic for such joyous amusement. Let the coloring of your picture be varied, but let that variety be disposed with art. Thus, let gloomy scenes be insensibly shaded off into the light and gay. Painful and pleasant emotions depend upon such an arrangement, which, if managed with taste and judgment, enable us to witness, without surprise, tragic scenes succeeded by the graceful movements of the dance. Such well-disposed contrasts as these constitute the ballet, instead of the simple pantomime, and in this method certain tragic subjects also might be treated which, at first, might not seem adapted to the object of a ballet.

NOTE. Blasis criticism of the gloominess of the Italian ballets to which he refers would be quite in order as respects the new "Modern German" productions. It would appear almost that the moral which their composers strive to impart is that everything of beauty and healthful gaiety should be banished from a world already burdened with depressing conditions. He says truly that "Terpsichore flies from the sight of murder, death and corpses," but our modernists appear to have no other ideals of beauty and truth than a pseudo-intellectual representation of ugliness and brutality. Their action is strained and utterly devoid of that freedom which they forever preach, and their costumes, decor and music are morbid and unnecessarily gruesome. Is it not possible that in their effort to create a "new" art they have found themselves restricted to those elements that have been ignored or discarded by legitimate composers? A. J. S.

In Italy, excellent historic and mythologic ballets have been produced and represented with such magnificence and perfection as have remained unrivalled; and the severest critics found themselves obliged to applaud. These, however, exhibited no disgusting horrors, nor any circumstance tending to corrupt the manners. Those who wish to attain celebrity as composers should constantly refer to such models, keeping them ever in view, even amidst their own inventions; thus would they secure the applause of men of taste. By this method, young composers would avoid committing these two palpable errors: first, that of seeking to inspire horror instead of pathos; and that of making pantomimes instead of ballets.

In a ballet the dance should partake of the plot and interest of the piece, at the same time that it becomes an ornament to it. Some Italian artists, either from an ignorance of the art, or from a determination to give up all to pantomime, neglect dancing. French composers, on the other hand, pay not requisite attention to the art of gesture, treating as secondary the principal and most important part of a piece. But each department claims its due share of attention; when one encroaches upon the rights of the other, the performance must become extravagant.

To the greater part of Italian composers, it might be suggested, that to enlarge the limits of their productions, and in order to become less tragic, and more varied, they should examine the best ancient and modern romances, the renowned deeds of chivalry as described in certain poems, eastern fiction, and fairy prodigies. These works present a treasury of excellent materials, capable of enriching the *repertoire* of ballet-masters with every kind of novelty.

There are certain composers not content with the system of performing already established by taste and reason, who would introduce a new method, of which the following is the principle. They declare that pantomime should be regulated, not only by the *rythmus* and *cadence* of the air, but that an actor should mark with his arms or his legs every bar, and even every turn in a phrase of music. They also require that a step should be executed in certain passages to every note. Thus steps and gestures would be multiplied to infinity, while the spectator, dazzled and confused by rapid motion, finds himself unable to attend to the plot of the piece. The performer, too, exhausted by incessant exertion, finishes the scene, but without producing the least effect.

The consequence of this false system is, that the dancer, being obliged to take for each single gesture, two or three steps, to keep up with the measure of the air, and being obliged also to fly over the stage in diverse directions, his steps must absolutely become *pas dansans,* that is to say, *pas de bourree, des chasses, des contretems, des glissades,* etc.

It is easy to imagine what would be the laughable effect of pantomime thus executed.

(*Continued next month*)

# *Bulletin*

## DANCING MASTERS of AMERICA, Inc. and Its Affiliated Clubs

*by* **WALTER U. SOBY**

### PRESIDENT THAYER VISITS TEXAS

PRESIDENT LEROY H. THAYER of Washington attended the joint Convention of the Texas Association of Dancing Teachers and the South Texas Association which was held at the Buccaneer Hotel, Galveston, Thursday and Friday, Dec. 28-29. Mr. Thayer traveled by plane and experienced some very bad cold and snowy weather. Leaving Washington Wednesday evening, he arrived in Houston Thursday morning, Dec. 28 completing the trip to Galveston by bus. On his return trip, he stopped at Shreveport and Atlanta. Mr. Ivan Tarasoff of New York City was guest teacher for the Texas Convention, this being the third year he has been called on to teach there. Other teachers on the faculty included Elmer Wheatly, of Waco, Tap; Miss Tommye Gracey, Fort Worth, tap; Miss Miriam Widman, of Beaumont assisted by several of her pupils, Acrobatic; Helen Kingsbury, of Dallas, Ballroom; Virginia Self, of Dallas, Tap; Miss Leona Mellen, of Galveston, Spanish; Miss Judith Sproule, Beaumont, Modern Classical; Mrs. Emmamae Horn, Houston, Children's work; Miss Vida Godwin, Galveston, Ballroom. The Convention closed with a banquet at which President Thayer was guest of honor.

### GEORGIA TEACHERS COMPOSE NEW BALLROOM DANCE

With the popularity of the book, Gone With The Wind and the recent release of the film, the Georgia teachers cashed in on the publicity and created a new ballroom dance called the *Scarlerhett.* The dance was composed during the two day Convention of the Georgia Dancing Masters Association held at the Ansley Hotel, Atlanta, Ga., Dec. 28 and 29. The title of the dance was selected by combining the two important characters of the book, "Scarlet" and "Rhett" to make *Scarlerhett.* It is described as a dance easy to learn because of its simple, swingy rhythm. The basic principle, lifted from old time southern dances, is that on every fourth count one foot is tapped at the back of the other in a curtsey.

### CHRISTMAS CARDS

The Secretary-Treasurer and his wife once again received many beautiful Christmas cards from members of the D. M. of A. during the Holidays. One received from Mrs. Teresa Norman of Winnipeg, Canada was quite unique. It shows a reproduction of three British flags and the verse on the inside reads as follows—

> There's a deep and special meaning
> To our Christmas time this year,
> For we are standing loyal
> To the flags we hold so dear,
> And mingled with our Christmas joy
> Comes pride in knowing, too
> That in the days ahead we'll keep
> Our country's honor true!

### MRS. JANE URE SOBY

THE AMERICAN DANCER joins the members of The Dancing Masters of America, Inc., in extending deepest sympathy to Secretary Walter U. Soby on the sudden death of his mother, Mrs. Jane Ure Soby, at Hartford, Connecticut, December 30. She was in her eighty-third year, having been born in London, England, October 29, 1856. The funeral was held on New Year's Day.

Mrs. Soby was a familiar figure to the older members of the Dancing Masters, having been her son's constant companion at conventions in the early days. Inasmuch as Mr. Soby commenced his teaching activities when he was only eleven years old, his mother conducted the business affairs of the school, being prominently identified with it for twenty years, and, for the first nine years, was the accompanist.

In 1906, when young Walter Soby attended his first convention in Boston (then the old American National Association which was later to become the DMA) Mrs. Soby accompanied him and she may be seen in the group picture which was taken that year and which appeared in the January, 1939 issue of THE AMERICAN DANCER. Although she was not a dancer herself, she was devoted to music and dancing and thoroughly enjoyed the convention activities in the days during which she attended the sessions. She maintained a keen interest in the affairs of the Association and although she had not been present for many years, always inquired about the older members and their activities when her son returned home from conventions.

Although most of us who became identified with the DMA in later years did not know Mrs. Soby her name was legendary for her son never failed to credit to her inspiration and help the early success which formed the cornerstone for his present successful business.

His many friends share with Mr. Soby his sad loss and extend heartfelt sympathy.

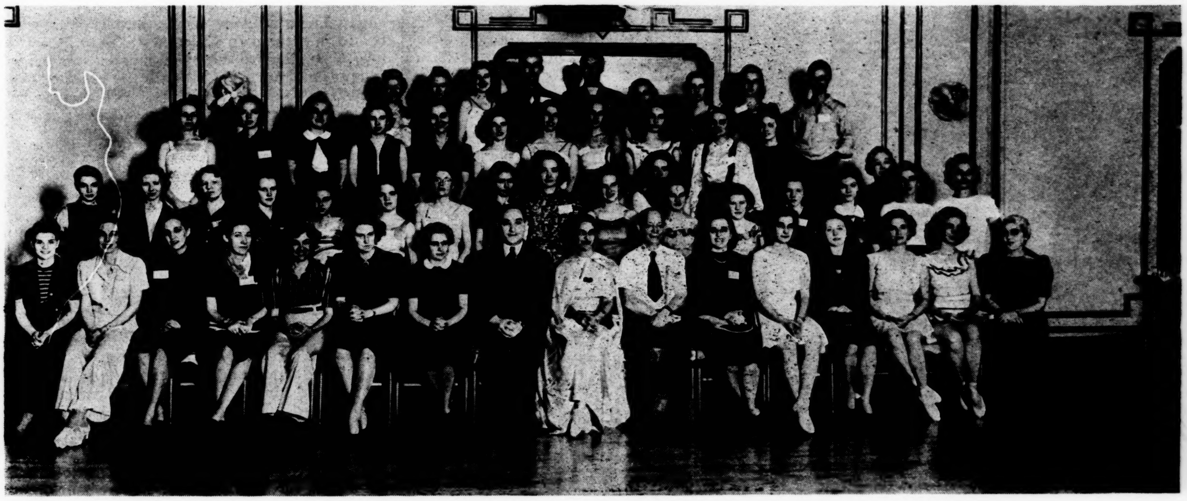
—*Ruth Eleanor Howard.*

### CUPID STILL AT IT

Following up the Bulletin appearing in last month's issue of THE AMERICAN DANCER, in which we announced that "Cupid is busy in the D. M. of A.", the Secretary received a letter from Dorothy Turner, Secretary of the Western N. Y. State Council stating that seven of their members have been married the last few months. They are as follows: Gertrude Kendall, now Mrs. Edward Plante,

(*Continued on page* 38)

*The faculty and teachers who attended the* 1940 *Convention of the Texas Associations at the Buccaneer Hotel, Galveston, Dec.* 28 *and* 29. *In the center is DMA President* LEROY H. THAYER *flanked on the left by* FRANCES B. BLEEKER *of Ft. Worth (Secretary) and* JUDITH SPROULE, *president of the South Texas Association.*

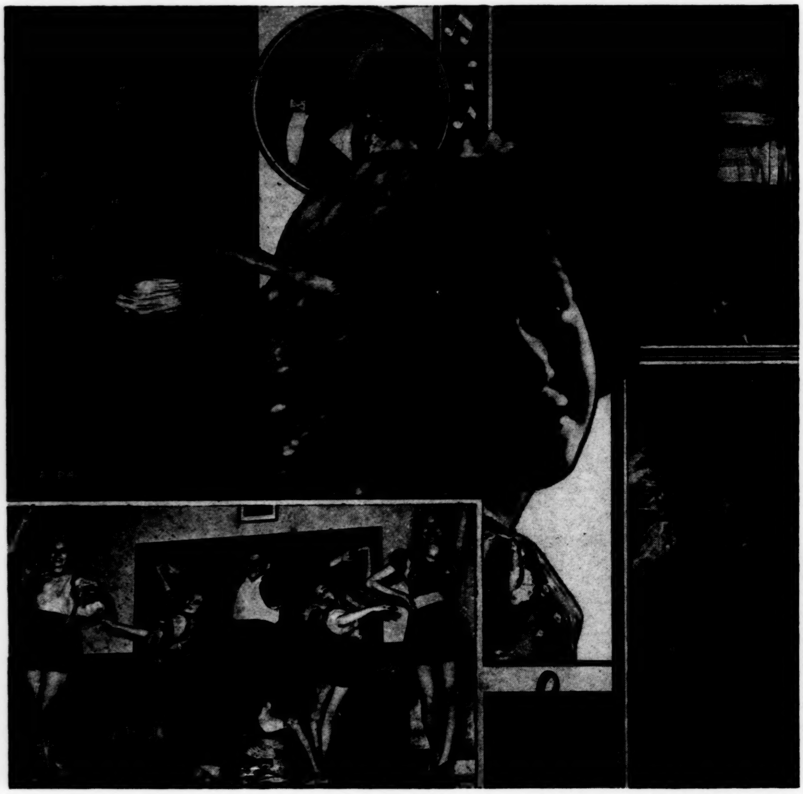


**Eafim Geersh**, *who heads his own school in New York*

**Phyllis DuBus** *of Richmond Hill, N. Y., student of the Jules Stone School who demonstrated for Johnny Plaza at the D. M. of A. Normal School.*

# Student and Studio

1. **Betty Bell** *and* **James Corbitt, Jr.**; 2. **Dickie Jenkins** *and* **Jean Porter Dozier**; 3. **Joan Wells, Jean Thurman** *and* **Agnes Ann Lashlee**; 4. **Jean Vaughan**; 5. **Ella Bell Benton, Betty Bell, James Howard Corbitt, Jr., Reecy Davis, Carolyn Schubert**; *seated*—**Rosemay Leitzinger**; 6. **Peggy Theilman** *and* **Betty Milraney.** *This group of advanced students from the Pauline School of the Dance and Allied Arts of Nashville, Tenn., appeared recently in a charity program sponsored by the Paramount Theatre and the Nashville Banner, a Nashville Newspaper.*



• NEW YORK, N. Y.—The February meeting of the New York Society of Teachers of Dancing, Inc., will be held Sunday, February 11, at the Astor Hotel, with President Elsa R. Heilich again presiding. Program chairman Yolan Szabo has arranged the following demonstration program: children's work, Elsa Heilich; tap, Dorothy E. Kaiser; *Q-Banero* (rumba rhythm), Madelon Quinn; fox trot and waltz, Clara I. Austin. The January meeting, which was held January 14, featured the *Lindy Hop* by P. J. Mastrolia; Tap Polka, by Mme. Annette; children's work by Florence Topham; fox trot by Albert Butler and ballroom novelties by M. C. Richards.

•

Vincenzo Celli has gone on tour as ballet master with the Ballet Russe de Monte Carlo. Mr. Celli was so successful in conducting the company's classes during the engagement in New York that he was sent for to join them in Chicago and continue the tour. During his absence, classes are being taught in the Celli Studio by Mme. Cia Fornarolli-Toscanini, former ballerina at La Scala, Milan, when Celli was ballet master and first dancer there.

•

Irma Otte Betz died suddenly December 3, in New York.

•

Two Donald Sawyer teachers, Begenau and Joan are dancing at the cocktail hour in the Mary Murray Room of New York's Hotel White, featuring the Conga. Two other teachers from the school, Joan Wigman and Joseph Paige have just opened a new studio in the Miami Biltmore, Coral Gables, Florida. They give lessons in the popular dances and appear in the Cascades at cocktail time and during the evening in the Giralda Room in ballroom exhibitions. Mr. Sawyer himself will again teach at the one-day meeting of the Chicago National Association of Dancing Masters on February 4.

Herbert Harper, who arranged the swing numbers for the current Broadway musical *Very Warm for May* is now connected with the Nimura Productions in Carnegie Hall. Buddy Ebsen, Eleanor Holm and Ray Bolger are a few stage personalities for whom he has designed routines and he collaborated with Balanchine on the dances in *On Your Toes* and set the routines for *Porgy and Bess.*

•

Frances and Amos Chalif introduced a new ballroom dance, *The Russian Swing* at the Russian Ball given at the Plaza Hotel November 30. Polly Korchein is holding classes at Chalif's in modern dance designed especially for women who seek lithe figures, for actresses, professionals and for physical education instructors. In-service credits are given for all these courses by the Board of Education. This year's Christmas course at the Chalif school had an unprecedented attendance by teachers.

•

Wally Jackson is using films for dance teaching. It is his practice to film a beginner at various intervals and by running the picture to show the defects thus bringing about quick correction.

• BROOKLYN, N. Y.—The Howell Dancing School presented a mid-term revue, *Look Us Over* at the Brooklyn Masonic Temple, December 8. Following the show the Club Royal Orchestra played for dancing and Mrs. Howell and Don Le Blanc taught folk dances of various nations.

• GLENDALE, L. I.—Three pupils of the Dorothy E. Kaiser Studio, Muriel Werner, Muriel Iseman and Alice Pooselt appeared with Major Bowes on his program over CBS during the holidays. Other groups from the school appeared at benefits for the Lions Club of Ridgewood, N. Y., the Ruptured and Crippled Children's Hospital of New York, the Parent Teachers Association of P. S. 119 and many other places. Miss Kaiser taught at the monthly meeting of the Rhode Island Dancing Teachers Club at Providence, January 7.

• ELMHURST, L. I.—Joan Gloss, dancer and singer, Jean Fortier, pianist and acrobatic dancer and Henry Jung, violinist and pianist, three junior students of the Miller Sisters Studio presented a program of dances, songs and music at the school November 17.

• ROCHESTER, N. Y.—Gladys D. Bliss has engaged Harry Mathews, formerly manager-director of the Twelve Aristocrats, vaudeville dance act, and recently of the team of Mathews and Chall, as ballroom instructor in her RKO Palace Theatre Studio.

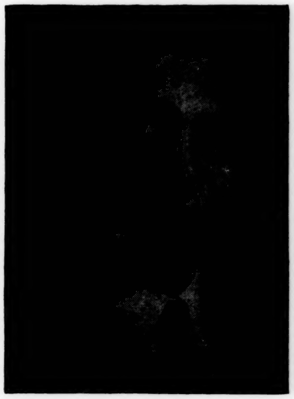
• MIDDLETOWN, N. Y.—Marion and Eddie Mack have a class of fifty pupils at their local studio on Saturdays and a class of sixty-five on Thursdays and Fridays at their Port Jervis studios.

• SCHENECTADY, N. Y. — Jean D'Amico, selected by the Gertrude Blanck School of this city for this month's Honor Roll has a perfect attendance record since she enrolled in September 1937. Although only ten years old she takes class and private work in tap, ballet and Spanish and has appeared on at least fifty programs aside from studio recitals in the two years she has been studying. Eugene Miller, last month's Honor Student, has decided to make dancing his career although when he commenced his studies it was on the advice of his doctor and for the purpose of lengthening one leg which had been injured in an automobile accident. His teacher now rates him most proficient in ballet with excellent elevation and extension, although he is also well known for his exhibition ballroom dancing with his little partner, Joyce White and for extraordinary style and rhythm in tap.

• SOUTH ORANGE, N. J.—With many programs scheduled for the students of the Leona Turner School of Dancing, the winter promises to be a busy one. Between December 1 and 18 professional students of the school appeared on at least six programs. Ruth Mason, assistant at the school, is now teaching ballet and tap at Clinton School in Maplewood besides classes at both the South

(*Continued on next page*)

## Salvatore Capezio



THERE probably is not a dancer or a dance school throughout the land that will not share our sense of deep personal loss upon learning of the death of Salvatore Capezio, founder of the firm which bears his name. Mr. Capezio, who was in his seventieth year, died suddenly, January 4, at his home in Paterson, N. J.

Known personally to practically every teacher and thousands of dancers and students in the United States, Mr. Capezio was in truth a patriarch in the profession. Coming to this country after his apprenticeship in shoemaking for the theatre had been served in Italy, he established his own business in New York in 1887. Five years later, in 1892, he became official shoemaker to the Metropolitan Opera, making both costume shoes for the singers and dance footwear for the corps de ballet. In 1915 Anna Pavlova indorsed his shoes in a signed document which was one of his most treasured possessions, and in 1925, at the Paris Exposition, Capezio dance slippers won the Gold Medal.

His life story, covering the building step by step of a business which was destined to grow from a little shoeshop in "the forties" to a big manufacturing concern with agencies in all the principal cities, reads like an Horatio Alger tale. Dance footwear became his forte, overshadowing, in his personal interest, all other phases of the theatrical trade, and so, as his staff increased, he devoted more and more of his own time to improving and developing shoes for dancers.

His last instructions were to Georges, who was working on an order for the Ballet Theatre. "Make these the best shoes the Capezio organization has ever turned out!" and, fearful lest the shock would prevent him from personally carrying out these last wishes of his friend and employer, Georges was not told of Mr. Capezio's death until they were fulfilled.

In accordance with his expressed wishes, the business will be carried on by the officers of the corporation, all men who have been with the firm for many years. Among these are Ben Somers, Vice President, who has been twenty years in the New York office; Nic Callan and Ralph Aceto, who have been with Capezio for fifteen and fourteen years respectively; Herbert Tieman, in Boston, who has had the Capezio line for twenty-four years; Al Keller, who has been Chicago manager for ten years; Bill Morgan, who had the Capezio line for twenty-five years and has been manager of the Los Angeles branch for the past five; his brother, George Morgan, who was also with the line for twenty-five years and has been manager of the Hollywood branch the past two; and Ted Nelson, for ten years with the line and the past two manager of the San Francisco branch.

Kindly, conscientious and sincere, Salvatore Capezio will be remembered for his friendly interest in and lasting contributions to the dance world and his loss will be keenly felt.

Anne Ducet Burgess, *trained from babyhood by Adolphe Robicheau, Boston, is now a featured member of his concert group.*

## STUDENT AND STUDIO

Orange and Cranford Studios. Although the Clinton School classes are sponsored by the PTA the price per lesson complies with the DMA Code of Ethics by which all members are governed.

• MERCHANTVILLE, N. J.—Doris Finger and a group of little tots from the Gladys Kochersperger Studio danced for the patients at the Lakeland, N. J., Hospital during Christmas week.

• PROVIDENCE, R. I.—Larry Simond's Modernistic Studios held "open house" Friday evening, December 22, at which time fifty-six of the adult students attended a "Woolworth Party." Saturday afternoon, December 23 was the occasion of the Christmas party for forty youngsters. Guests at each party made a Christmas recording on Larry Simond's recording machine, enabling each one to hear his own voice.

• HYDE PARK, Mass.—A number of the Lillafrances Viles students participated in a variety of programs for churches, lodges, etc., during the Holiday season. In the studio the annual Christmas tree party with carols about the tree was held in addition to parties in the various branch studios. Olive Kent Gilman assisted by Mrs. Percy Gilman, Little Dawn Carol Rice, assisted by her older sister Dolores, Diane Coobrith, Sally Arlene Leonard and Jerry and Jackie Coveney participated in the entertainment presented at the annual Fair and Bazaar of the Roslindale Unitarian Church the latter part of November and the Rice Sisters, augmented by Miss Audrey Rice and Beverly MacPhee took part in the three act musical comedy *New Faces* at the Hyde Park Current Events Clubhouse in December.

Miss Betty Licht, *now with the Roxyette Line, former student of the C. & D. Studios, Hackensack, N. J.*

• BOSTON, Mass.—A new association, The Massachusetts Dancing Teachers' Association, Inc., has been formed and incorporated under the laws of the Commonwealth of Massachusetts. Its purpose is to eventu-

(*Continued on page* 32)

## Prominent Teachers

*Starting at top reading from left to right are*: Betty Gorman *and* Nanette Morse, *conductors of the* Lou-Ann School of Dancing, *St. Albans, N. Y.;* Miss Edwina Robinson, *Director of the* Edwina Robinson Studio of the Dance, *Galveston, Texas; and* Thomas Riley, *Ballroom Instructor at* Mitzi Mayfair School of the Dance, *E. Orange, N. J.*

*Second row*: Fern Marie Snyder, *daughter and assistant of* Marie E. Miller, *Cleveland, Ohio;* Miss Joan, *Directress of the* Joan's Studios, *Chester, Pa.;* Florence Baron, *assistant teacher at the* Nellie Cook School of Dancing, *Brooklyn, N. Y., pictured with her partner,* George Florence*; and* Marcella Donovan Perry, *teacher of the* Donovan Dance Studio, *Houston, Texas.*

ally place all dancing activities under the supervision of the State authorities, a State Board to administer a rigorous and qualitative examination which every teacher would be required to pass before he would be permitted to teach as the ultimate objective. There are already more than sixty members. Other teachers in the district who are interested in further information may communicate with James A. Shanahan, Chairman, Hazel Boone, Treasurer, or Veronica R. Sheridan, Secretary, at 475 Boylston St., Boston.

● PHILADELPHIA, Pa.—The Crescenta School of Dancing was selected by Prof. Giuseppe Parentin, Cultural Attaché of the Consul General of Italy to present the dances in the operetta *Le Avventure di Pinocchio* at the Academy of Music, April

(*Continued on page* 32)

ARLOVA-PRIDEAUX
BALLET ENSEMBLE
(with San Carlo Opera Co.)
Available Summer & Early Fall

Personal Representative
INTERNATIONAL CONCERTS
CORPORATION
250 West 57th St., New York

## FOOT-NOTES

(*Continued from page* 19)

*Too Many Girls* . . . Audrey Palmer, Stanton and Ross, and Charles Walters are in *Du Barry was a Lady* . . . Gower and Jean are in *Streets of Paris* . . . Naiomi Libby is in *Helzapoppin* . . . Iris Wayne is in Charles Fisher's *Folies Bergeres* . . . Betty Bruce is starred in the International Casino Revue . . . Jack Whiting, Grace McDonald, Kay Picture, Jack Seymour, Evelyn Thawl, Miriam Frankel, and Elinor Eberle are in *Very Warm for May* . . . Lee Lamont who has been learning some new routines is leaving soon for Florida . . . Ruth Riley is also getting new routines . . . Christine Forsyth and Lois Palmer are in *The Scandals* . . . Betty Keene's sister, Jane, is taking ballet from Miss Cole . . . Madlyn White starts her third month at the Club Queen Mary . . . Vivian Newell is in Havana . . . the Deane Sisters are leaving for Chicago after getting three new routines.

●

THE BALLET THEATRE is offering a total of twenty-one ballets, six of them world premieres and five of them American premieres, in the three week engagements which opened January 11 at the Center Theatre. Fokine's revival of *Carnival* is scheduled to bring Adolph Bolm back for at least one performance in the role of Pierrot which he made famous. Antony Tudor, the English dancer and choreographer, will dance the role on another occasion.

●

ANNE RUDOLPH, one of Chicago's own dancers, appeared at the Goodman Theatre in a solo dance concert, January 7. Among the compositions presented were *Democracy, Woman Song, A People Look at You, Complexity of Being, Scaramouche* and a new group of satires and comic sketches in which Miss Rudolph excels.

●

THE MODERN DANCE GROUP of Minneapolis is having an open meeting this month to discuss the meaning and purpose of Modern Dance.

●

THE NASHVILLE CIVIC BALLET gave its first performance of the season January 4. Forrest Thornburg, the director who has been teaching at the Hans Wiener School in Boston, appeared with the company which he founded. This organization does all its own costumes, scenes and props. Each girl works in a daytime job and devotes her outside time to dancing.

●

BUCK BENNY RIDES AGAIN, the latest Jack Benny picture being made at Paramount Studios in Hollywood has the Merriel Abbott Dancers in one sequence.

●

DAVID LICHINE AND TATIANA RIABOUCHINSKA sailed with seventeen other members of the de Basil Company for Australia December 6.

PAUL SWAN, dancer, actor and artist, at one time hailed as "the most beautiful man in the world," has returned to live in California after many years in Paris.

LA TRIANITA
*Exponent of Spanish Dances*

*"Her performance was one only a master of The Art could equal."*

*Acclaimed from Coast to Coast.*

INTERNATIONAL CONCERTS CORP.
250 West 57 St. New York City

Pauline
KONER......Feb. 4
Anna
SOKOLOW......Feb. 18
Doris
HUMPHREY and
Hanya
HOLM.......April 7
Esther
JUNGER....Mar. 10
Agnes
DE MILLE..Mar. 17
Chas.
WEIDMAN.....Mar. 31
Louis
HORST .Lecture Apr. 14
$3.00 to STUDENTS $4.00 to OTHERS
Y.M.H.A., 92nd & LEX. AVE., N. Y. C. AT 9-2400

DANCE RECITALS
OF OUTSTANDING ARTISTS
AND THEIR GROUPS
Saturday Evenings at 8:15
Washington Irving High School
January 27, Tamiris and Her Group; February 10, Angna Enters; March 9, Ted Shawn and His Men Dancers; March 16, Martha Graham and Group; April 13, Hanya Holm and Group.
STUDENTS DANCE RECITALS, 32 Union Square
For full particulars call ST 9-1391

WINSLOW ★ FITZ-SIMONS
2nd Season Together on Tour

"They are no longer dancers of promise. They are fulfilling that promise and have won for themselves the well-merited position of the **finest dancers of the younger group** . . . definitely the stars of 'Young America Dances'."
—Walter Terry, Boston Herald, Dec. 17.

"DANCE ARTISTS DRAW PRAISE
They made a jaunt into the realms of fantasy, fun, satire, refinement, humor, religion, strength and joy, and they carried a goodly sized audience with them all the way . . . superb characterizations . . . easily understood . . . 'Chromo' . . . height of brilliance . . . waves of applause."
—Norman Nairn, Rochester Democrat-Chronicle.

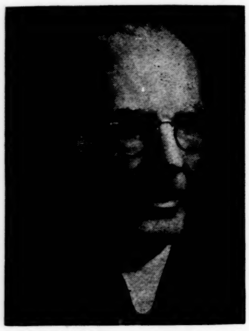
KILBOURN HALL AUDIENCE HAILS DANCE RECITAL
. . . NOT SURPRISING TO FIND A LARGE AUDIENCE assembled to greet Miriam Winslow and Foster Fitz-Simons . . . applause cumulatively cordial . . . reached the proportions of an ovation at the end . . .
—A. J. Warner, Rochester Times Union.

Representative: Isadora Bennett—Empire Theatre Bldg.
1430 Broadway New York City

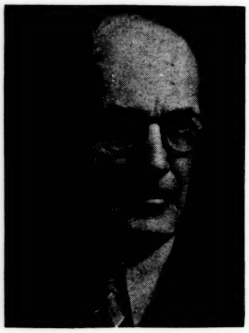
Management: WILLMORE AND POWERS
2 West 45th St. New York

# PERSONALITIES *in the* WORLD OF DANCE

**SALVATORE CAPEZIO** *The Master-Builder of Dance Footwear. Originated and introduced many history-making developments in dance footwear construction. Won international gold medal in Paris, 1925, for creating finest dance slippers in the world.*



**BILL MORGAN,** *Manager of the Capezio Los Angeles branch. Has had over twenty-five years' experience serving renowned dancers. One of the first to introduce aluminum taps on the West Coast.*



**GEORGE MORGAN,** *Manager of the Capezio Hollywood branch. In his many years in the dance field, Mr. George Morgan has been of invaluable assistance in fitting many of the outstanding luminaries of stage and screen.*

**Each member of the Capezio personnel is an expert in his own right—thoroughly schooled in the needs of the dance, thoroughly trained to fill those needs—under the personal supervision of the Master-Builder, SALVATORE CAPEZIO. All take great pride in serving the most distinguished artists of stage, screen, opera and concert, who have made Capezio footwear their dancing choice.**

**You too will make better progress with Capezio Dance Footwear. Their exclusive principles of design, and personalized fit enhance your suppleness and grace. Their superior quality assures longer and more satisfactory wear—and of equal importance, they are moderately priced.**

## *A PARTIAL LIST OF FAMOUS DANCE PERSONALITIES WHOM CAPEZIO SERVES*

*Eleanor Powell*
*Bill Robinson*
*San Francisco Opera Ballet*
*Ann Miller*
*Ballet Caravan*
*Dixie Dunbar*
*Wm. F. Christensen*
*Janet Reed*
*George Balanchine*
*Anatole Vilzak*
*Vera Zorina*
*The De Marcos*
*Ballet Russe de Monte Carlo*
*William Dollar*
*Paul Draper*
*Ray Bolger*
*Chester Hale*
*Leon Fokine*
*Lyda Anchutina*
*Annabelle Lyon*
*Metropolitan Opera Ballet*
*Radio City Rockettes*
*Lew Christensen*
*Gisella Caccialanza*
*Marie Jeanne*
*Grant Mouradoff*
*George Chaffee*
*Yurek Shabelevsky*
*Sonia Woicikowska*
*Jane Deering*
*Tamara Toumanova*
*Alexandra Danilova*
*Leonide Massine*
*Mia Slavenska*
*Alicia Markova*
*Roland Guerard*
*Andre Eglevsky*
*Marc Platoff*
*Igor Youskevitch*
*Frederic Franklin*
*George Zoritch*
*Ted Shawn*
*Ruth Page*
*Edwin Strawbridge*
*Berenice Holmes*
*Jane Withers*
*Doris Humphrey*
*Charles Weidman*
*Paul Haakon*
*Nick Long, Jr.*
*Harald Kreutzberg*
*Lucia Chase*
*Viola Essen*
*Mikhail Mordkin*
*Charles Laskey*
*Dimitri Romanoff*
*Leon Varkas*
*Irina Baronova*
*David Lichine*
*Paul Petroff*
*Nicholas Bros.*
*Tatiana Riabouchinska*

**CAPEZIO**
**ESTABLISHED 1887**

**MAIN OFFICE & FACTORY:** Long Island City, New York

**NEW YORK BRANCH:**
229 W. 52nd St.

**BOSTON BRANCH:**
59 Temple Place

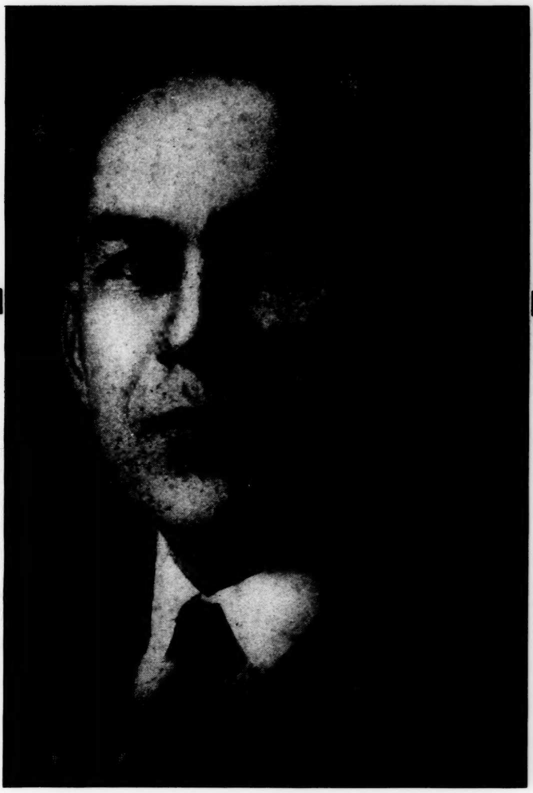
**CHICAGO BRANCH:**
6 East Randolph St.

**SAN FRANCISCO BRANCH:**
988 Market Street

**LOS ANGELES BRANCH:**
411 W. 7th at Hill St.

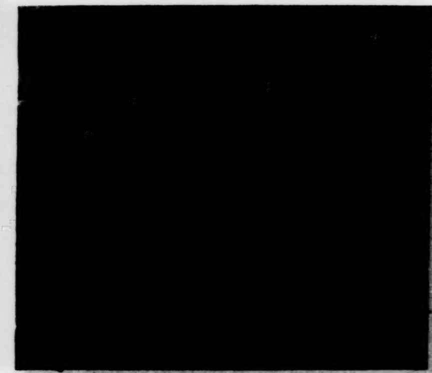
**HOLLYWOOD BRANCH:**
5619 Sunset Blvd.

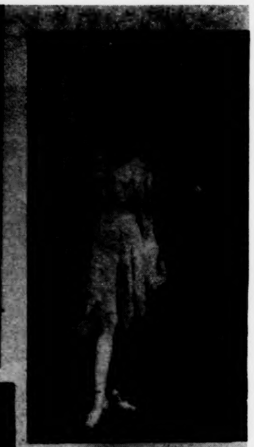
**AGENCIES IN PRINCIPAL CITIES**

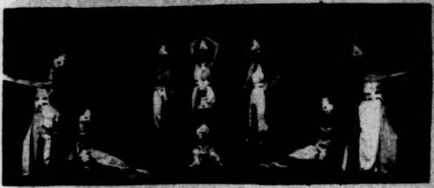


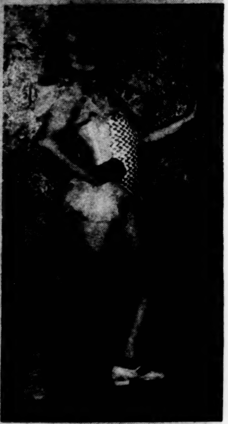
# In Memoriam....

It is with the deepest regret that we, the employees and associates of SALVATORE CAPEZIO, pay our last respects to the Master Builder of Dance Footwear, the man through whose enterprise and genius the Capezio organization was founded and built. His untimely death marks the passing of one of the most colorful and beloved figures in the world of the dance—one whose entire life was devoted to serving the dance. The high ideals of quality and workmanship which Capezio instilled into the organization, ideals from which he never wavered, will be consistently maintained by us who follow him. For each member of the Capezio personnel is an expert in his own right, thoroughly trained by Capezio himself, to carry on where the master has left off.........................................................................









# ★ ★ ★ Honor

*Starting at top of page, reading down*: **Miss Betty Mae Harris** *presents the O'Malley Sisters of Perry, Iowa, dancing team; these girls have grown up in* **Miss Harris' School,** *having not missed a season's work in thirteen years; pupils of the* **Jones Dance Studio,** *St. George, S. I., N. Y., in the Modernistic Ballet recently presented at the Ritz Theatre; l. to r., LaVerne Gottlieb, Billy Hughes, Peggy Conway, Rosalind Fortini, Joyce Sutter, Janet Balton, Madelyn Trentalance, Jack Sutter and Virginia Meinking, proteges of the* **Pep Golden Studios,** *Cincinnati, Ohio;* **Eton Chorus,** *l. to r., Caroline Sage, Florence Songer, Betty Reid, Virginia Leipold, Gloria Paynter, Clarice Cropp, Jane Wilcox, Nancy Ryan, Norma Lane, Lucille McKittrick, Patty Hanes and Althea Jones, pupils of* **Miriam Kreinson,** *Bradford, Pa.; The Simpson Family, all pupils of* **Hazel Boone,** *(Mrs. Harold Simpson) of the* **Hazel Boone School of Dancing,** *Boston, Mass., l. to r. Shirley, John, Hazel, Marilyn, Harold, Robert and Sandra; a group of students of* **Eleanor A. Shupe Studios,** *Warren, Ohio.*

*Second row: Rose Marie Cataldo, 12 year old toe and tap student of the* **Haskell-Peterson Dance Studios,** *New Rochelle, who recently appeared at County Center, White Plains, N. Y.; Myrna Williers, a favorite of Havana audiences, talented pupil of* **Irma Hart Carrier,** *Havana, Cuba; Darlene Doutt, 5 year old student who is in her fourth season at the* **Audrey Ann Studios of Dancing,** *New Kensington, Pa., specializing in tap, under the personal direction of* **Helen Schelot Schultz** *(photo by Reick); and Ginger Lawler, one-hand front walkover, pupil of the* **Cortissoz School, Robert L. Jones,** *Acrobatic Dept., Philadelphia, Pa.*

*Below, left: The Misses Beverley Wareham and Patty McMahon, pupils of the* **Ward Sisters Studios of Dance Arts,** *Minneapolis, Minn., and right: The Jones Twins, Earline and Wanda, who are demonstrating "The South American Way" for* **Marjorie Jeanne** *of Muncie, Ind., at the January meeting of the C.D.M.A.*

* * *

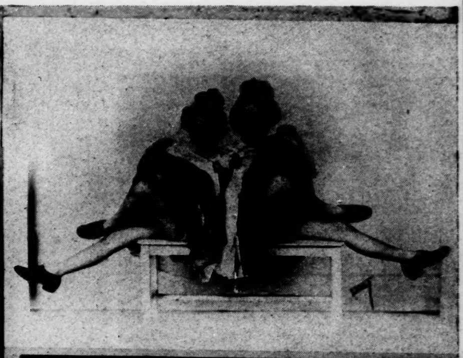
# Roll ★ ★ ★

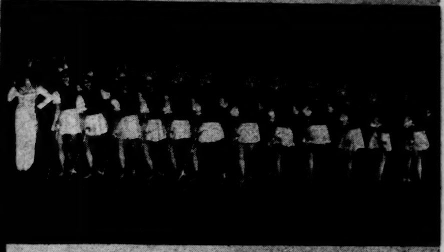
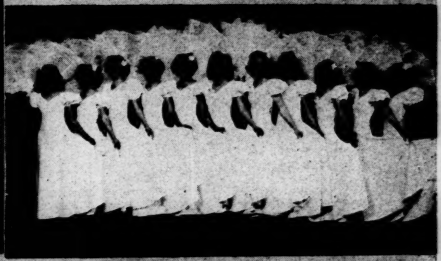
*Below, left*: Miss Jackie White, *Birmingham, Ala., and one of her honor pupils, Miss Bessie Junita Cowden who won the place of Miss Springdale, were chosen to lead the Howard Southern Parade on Thanksgiving morning; and right: Dorothy and Anna Pasquel, who have not missed a lesson in three years at* Larry Simond's Modernistic Studios, *Providence, R. I. (photo by Sully.)*

*At top of page, reading down: 5 year old Irene Gerbino, student of* Lottie Atherton, *Malverne, N. Y.; Norma Leah Bodensteiner, advanced pupil of* Virginia Self, *Dallas, Texas; Joy Heestand, pupil of* Dorothy Dale Weaver Studio of Dance, *Alliance, Ohio (photo by Demit Bros.), and Nadine Chambers, this month's honor student at the* Latham School of the Dance, *Waterford and New London, Conn.*

*Last row: Betty and Carol Nunmaker, 8 and 10 years old, pupils of* Dorothy Babin Dancing School, *New Orleans, La.; Brownee Brown Cadets, Racine, Wisc., in their Military Baton Drill, featuring* Miss Brownee Brown *as captain of the cadets. Picture taken on stage of the Mainstreet Theatre during the finale of the show, reading l. to r.: June Neany, Betty Hanson, Peggy Bagley, Dorothy Habermas, Marge Dvorak, Winifred Mertins, Jacqueline Quinn, Betty Chadek, Patsy Astrup, Doris Simpson, Patty Cooke and Lorayne Spaulding; Fan Fantasy group from the* Dentino School of Dancing, *Peoria, Ill., includes Virginia Bailey, Joan Ashley, Edith A. Gillespie, Betty J. Callicothe, Bonnie L. Singley, Lorraine Hoppe, Anne P. Tobias, Virginia Carius, Wilma Houston and Jean Powers; Babes in Gingham, the twenty-first annual Christmas entertainment for the children of Richmond's Day Nursery, presented by the* Kolp School of Dancing, *Richmond, Ind., featuring Jane Lafferty, Ann Galvin, Vivian Livingston, Darlene Fleisch, Nancy Jo Mills, Patricia Miller, Patricia Brunner, Nancy Muff, Marilyn Farheuholz, Suzzane Muff, Geraldine Venable, Joan Wilhelm, Delores Dunley, Norma Jean Fowble, Sue Glass, Joan Campbell, Ronald Murray, Dona Mae Combes, Delorah Jane Hatfield, Doris Beam, Dottie Alice Gehr, Joanna Fisher, Alice Gehr and Jimmy Muff; Military Tap Group who took part in the* 1939 *Recital of the* Bunting School of the Dance, *Margaretville, N. Y.: Jean Howell, Noel McGarvey, Ruth Low, Judy Lewis, Catherine Blain, Barbara Travers, Ann Robertson, Priscilla Maurer, Betty Holden, and front, Gerry Snyder (photo by Robert S. Wyer); and Gems of Rhythm at the* Mildred Drews School of Dance, *Richmond Hill, L. I.*

★



# Honor ★ Roll

*Starting at top of page, reading down, are: Miss Barbara Wood, pupil of the* Flaugh-Lewis School of Dance, *Kansas City, Mo.; Anetha and Dolores Kroger, who are fast approaching the professional ranks, pupils of* Marion and Eddie Mack Studios, *Port Jervis, N. Y.; Betty Buck, student of* Jack Cavan, *Hammond, Ind., and Virginia Delre, talented student of the* Anne Ochs School of Dancing, *New Brunswick, N. J.*

*Second row: Sybil Frick from Teaneck, N. J., pupil of* C. and D. Studio of Dancing *of Hackensack, N. J.; Colleen Dennis of Red Oak, Iowa, pupil of* Cora Quick Studio, *Omaha, Neb.; Elizabeth Krum, pupil of the* Howell's Dance School, *Brooklyn, N. Y.; and Shirley Martin of the* Georgette Werner Studio, *Peoria, Ill.*

*Third row: Miss Nancy Raden, pupil of the* Adeline Ott Lahrmer School of the Dance, *Akron, Ohio. Miss Raden is now the captain of the line of Gay Foster Girls appearing at the Earle Theatre in Washington; Joan Farrer in Butterfly Dance, a student of the* Lera Rae Dance Studio, *Dayton, Ohio; Ann and Richard Pedi in The Bowery, students of* Virginia Zimmerman, *Chicago, Ill.; Shirley Kline, left, and Dorothy Smith, right, who are studying for a professional career, pupils of* Maxene Mollenhour, *South Bend, Ind., and Miss Betty Jean Meyers, promising young acrobatic dancer who entertained at the Christmas party given by the* Anna Marie School of Dancing, *Bridgeport, Conn.*

## STUDENT AND STUDIO

(*Continued from page* 27)

22 on the occasion of the celebration of the Birth of Rome Pro Italian Schools.

•

A new feature of the ballet department of the Cortissoz School has been the forming of the Cortissoz Ballet Club which has created keen interest among the ballet students. Its purpose is the study of the many personalities in the ballet field past and present and their influence, as well as the stories of the various ballets. The dues are used by the members to buy tickets to ballet performances. Nancy Robinson is President; Shirley Levin, Secretary, and Jeanne Bileau, Treasurer.

• ALTOONA, Pa.—Pupils of the Ruth M. Barnes School of Dancing presented a delightful studio recital. Those who appeared are: Gerry Davis Oswald, Barbara Copeland, Wanda Koush, Mary Jane George, Lois Phillips, Betty Lou Caldwell, Barbara Doran, Sarah Wilson, Peggy Jean Hileman, Betty Ann M'Donough, Carol Brumbaugh, Caroline Brumbaugh, Peggy Hostler, Nancy Detwiler, Nellie Lou Weitzel and Willard Himes.

• WARREN, Ohio — While Helen F. Lindbergh, principal assistant of the Eleanor A. Shupe schools, spends the winter in New York studying at the American Academy of Dramatic Art, Helen Soboda, dancer and teacher of Ashtabula and Cleveland will take her place, assisted by Jeane Soboda who recently won honors as Miss Ohio and was runner up in the Atlantic City national contest. During the holidays the Shupe school was busy with special holiday parties and engagements among them the J.R.O.U.A.M., Eagles, Grotto, Caldron, K. of C., A. I. and S., Peerless Electric, Kiwanis and others.

• AKRON, Ohio—Twelve of the Lahrmerettes from the Adeline Ott Lahrmer School were a featured act of the *Tire Town Topics*, an annual revue produced by

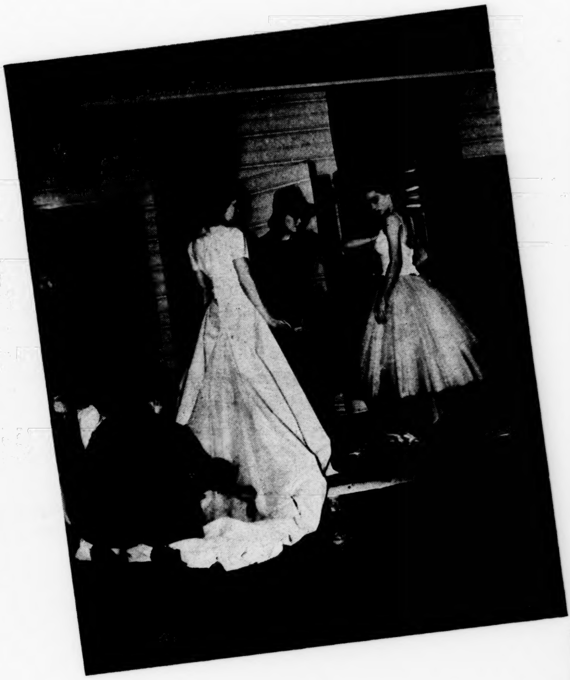
(*Continued on page* 40)

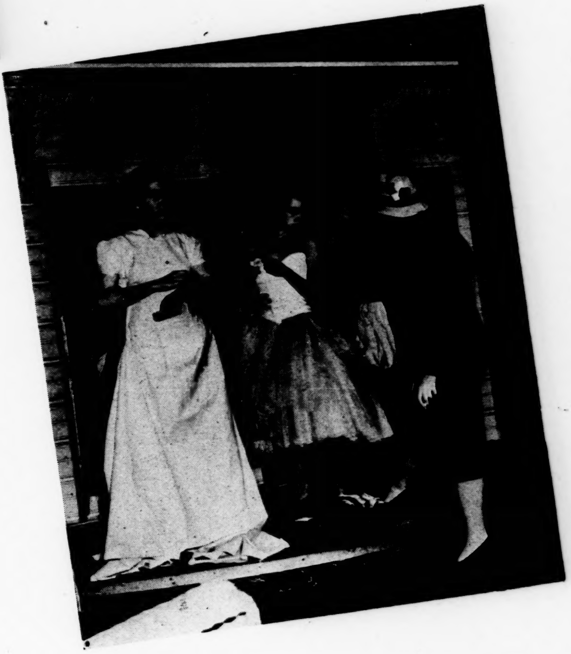
# It's Fitting

# that Gladstone Fabrics be chosen!

IN the fitting room for the new company BALLET THEATRE, which opened at the Center Theatre, January 11, we find Nana Ruth Gollner being fitted for her costume for Giselle while choreographer, Anton Dolon and designer, Lucienda Ballard, look on. Everything had to be perfect when this new company made their sensational debut and the costumes in this delightful ballet have to retain their glamour and freshness throughout the entire engagement. That is why GLADSTONE FABRICS were chosen.

It's fitting that you too choose GLADSTONE for your fabric services and thereby insure a professional setting for your recitals.





## Fabrics

*Ready soon* — 1940 FABRIC GUIDE
Register now so you will be assured of receiving your FREE copy containing the latest in Costume Fabrics.

## Sketches

*Now ready* — 1940 portfolio of 24 HAND PAINTED COSTUME SKETCHES complete with directions $1.00 per set. Individual Costume Sketches 10c. each.

## Patterns

*Now available* — Patterns in sizes 6-8-10 or 12-14-16 for the above 1940 Costume Sketches 50c. each.

## Gladstone Fabrics

117 West 47th St. New York City

# Honor

*Starting at top of page, reading from left to right are: Charlotte Mae Bergmeier of the* Rosalyn Dance Studio, *St. Louis, Mo.; Rose Maiuro in Cuban Rhumba, pupil of the* Lou-Ellen School of Dancing, *Philadelphia, Pa.; and Jean D'Amico, student of the* Blanck School of Dance and Radio, *Schenectady, N. Y.*

*Second row: Patricia Molz, 5 year old pupil of the* Dorothy E. Kaiser Dance Studio, *Glendale, L. I. Jacqueline Kenyon, student* of Dorothy Kizer *of the* Stockman Dance Studios, *Indianapolis, Ind. and Margaret Meyer, advanced tap and ballet pupil of* Virginia M. Wheeler's *Jersey City, N. J.,* School.

*Third row, top: Joyce Roach, Richard Reid, Antoinette DiPani, James Ging, Barbara Marcille, and Robert Kuchman, young shag dancers of the* Gladys Bliss Studios, *Rochester, N. Y.; below: Outstanding among the young pupils of* Elizabeth Bryant Combs, *Nashville, Tenn., are Barbara Marshall and Eugene Ozment (pose from their Polka); and Joan Clark, pupil of the* Rowley-Felix Dance Studio, *Huntington, W. Va.*

*Last row: A talented young student of* Roma Serra, *Pittsfield, Mass., and Dana Darwin, 4 year old student of* Marcella Patterson, *Woodward, Okla.*

*Below left: Glenyce Jackson, student of the* Schrader Studios, *Charleston, W. Va., and right: Eileen Bongiarno, singing and dancing pupil of the* Miller Sisters Studios *of Elmhurst and Maspeth, who, although only 8 years old, has been broadcasting from New York Radio Stations.*

# Roll

*Starting at top, reading across are: Paul and Norman Dufilho, 5 and 11 years old, promising students of song and tap of the* Dorothy Weikerth School of Dancing, *Houston, Tex.; Jake Burkhard, Frank Morgan, James Crank, Charles Alexander and Paul Harris, students of the* Ebsen School of Dancing, *Orlando, Fla., in French Can Can.*

*Second row: Mary Duncan, professional tap student of* Dolores Magwood, *Worcester, Mass.; Doris and Virginia Cleaver, students of* Gladys Kochersperger, *Merchantville, N. J.; and Norma Frum and Danna Byrd of the* Morgan Studios, *Clarksburg and Fairmont, W. Va.*

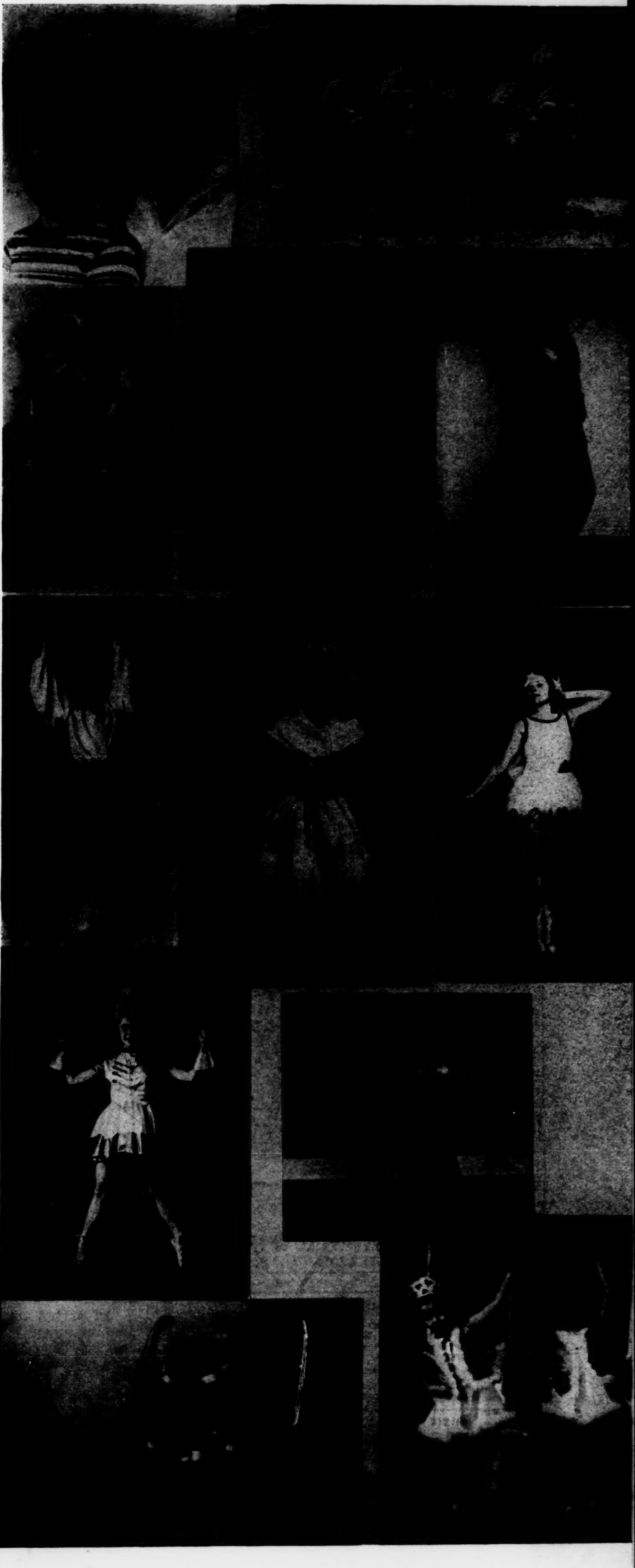
*Third row: Francis Kiernan, specializing in ballet, protege of* Miss Florence Camera *of the* Florentine Studio of the Dance, *Trenton, N. J.; Virginia Gentilella of the* Latham School of Dance, *Waterford and New London, Conn.; and Patty White, age 12, ballet dancer of* Rueth Devenne Ferguson, *El Paso, Texas.*

*Fourth row: Marguerite Buckley, who won the first prize selling the most tickets for the 1939 recital, at the* Joy Studio of Dancing and Dramatic Art, *Minneapolis, Minn., and Sarah Wilson of the* Ruth Barnes School of Dancing, *Altoona, Pa.*

*Below left: Jacqueline Ann Chocola, pupil of the* MacDowell Dance Studio, *Uniontown, Pa.—Miss Chocola does extremely nice work in toe, tap and interpretive dancing.*

*Right: Paul and Rosemarie Crivellaro of Hyde Park, Mass., advanced students of* Lillafrances Viles School*—this clever brother and sister act specialize in acrobatic and comedy dances.*

*Last row: Peggy Foster, Florence Voegtle, Rosalie Woods and Laurabell Russel, students of the* Hatley School of Dance, *Joplin, Mo.; and Evelyn Lou Bettine and Sally Anne DeMunzio, students of the* Bess Newton Brown Studios, *Warren, Ohio.*



FOLLIES COSTUMES
315 W. 47TH ST. N.Y.C.
PHONE CIRCLE 5-9861
OFFERS WAYS TO
SOLVE YOUR RECITAL PROBLEMS
Made to Order and For Rent
Rent costumes from our large stock of smart and original styles OR
Avail yourself of our made-to-order costume service to your measurement from $3.00 each.

Alberto Galo
Professional Ballroom Routines Arranged

ESTELLE & LE ROY
1650 Broadway
Suite 1210
CO 5-9380
New York City

Landi
THEATRICAL SHOES
Send for Catalogue
147 W. 46th St. N. Y. City

SPANISH MUSIC
Records—Sheet Music
TANGO—RUMBA—CONGA
Same-day mail order service.
Castellanos-Molina Corp.
45 West 116th St., N. Y. C.
135 E. 61st St. (at DeRevuelta's)

Save time and money
on your requirements
for Paper Hats, Noisemakers, Balloons, Streamers, Confetti, Decorations and Barn Dance Supplies
Write for Prices
HAMMER BROS.
114 Park Row WO 2-6032 N. Y. C.

CLASSIFIED
FOR SALE
Studio equipment for sale, nice lease downtown in fastest growing Texas City. Established 15 years—reason for selling, ill health. Write Box M 22, The American Dancer, 250 W. 57th St., N. Y. C.
MUSICAL ACCOMPANIMENT
MAX HOFFMANN—Conductor, Composer, Arranger, Pianist, Coach
Hoffmann Studio, 123 W. 56th St., N. Y. C. CI 5-8998

## ALEXANDRA DANILOVA

(*Continued from page 12*)

"Yes?" (doubtfully) "But still you can develop it in the person."

"Were you in the school during the Revolution?"

"Yes; the school went on. The American Red Cross took over the. school; they protected it and provided food for it. There was enormous hunger when I was in the school, and if they did not take it I would not be here to dance!"

"Did you pass an examination before you left the school?"

"Every year there is a Dancing Examination, and after the final one there is a performance, so that all may be shown at their best on the stage."

"And you left the school when?"

"When I was seventeen. After that I danced for two years at the Maryinsky Theatre, gradually dancing small parts, which is most unusual in the first two years, and then—most wonderful of all—I danced the *Fire Bird* with the choreography of Lopokov, the brother of Lydia Lopokova. It was almost a revolution that someone not a ballerina should dance such a role."

"It must have been very exciting for you!"

"Yes; you see at the end of that season the Direction was very pleased with me; they said I had worked very hard and they ask what I would like as a reward."

"And what did you ask?"

"I ask for"—(here her English failed completely)—"I ask for so much"—and she stretched her arms wide apart—"but four times square of that—of firewood to keep our apartment warm. Was it not a funny thing to ask? But it was *so* cold."

"Why and how did you leave Russia?"

"I leave in the ordinary way"—very indignantly, as though I had suggested that she had departed ignominiously in a packing case. "I wanted to study abroad, to make more progress and to see the world. There were five of us—Tamara Geva, Balanchine and two others—all young dancers anxious to study in other countries."

"How did you come to join Diaghileff?"

"We were dancing in Germany, and he heard of us and simply invited us to join his company."

"Do you consider that Diaghileff had any influence on your artistic career?"

"Yes, certainly. He made me! But unfortunately he could not make me completely because he died too early. Each manager like to discover his own artistes and train them up in his own way, but Diaghileff died before I was complete."

"Then his death may have made some difference to your advancement?"

"Yes, because I have had to work and train very hard all by myself. No one would help me because I was not their own 'find,' and the critics like also to write up the very new dancers, and so it has been difficult for me, but now I am in proper position in Ballet Russe de Monte Carlo."

"What did you do after the death of Diaghileff?"

"I dance in musical comedy—*Waltzes from Vienna,* then I joined the De Basil Company and then the Ballet Russe de Monte Carlo."

"Do you prefer any special type of role?"

"I like to dance everything, but I prefer the classical, and do not, please,"—laughing—"ask what everyone ask, what part I like best, for I have half a dozen favorites and it is difficult to say which of these I prefer."

"Is there anything which you would particularly like to dance?"

"Nothing special. You see, when I receive each new part I am always very thrilled, as I like to work in the new part and see what I can develop in it."

"What do you consider to be the future of Russian Ballet?"

The answer was very muffled as the ballerina had vanished into the depths of a large cupboard and was hanging up her dresses. She continued to discourse vigorously—but quite unintelligibly—for some minutes, and then, emerging suddenly, remarked, much to my relief: "I think it will be better that you put that question again." I did so, and she answered:

"The future of ballet will always lie with the Russian Ballet, because whatever talent it may be—dancer, musician, painter, choreographer—all have their place in Russian Ballet, no matter what their nationality. This is the tradition of Diaghileff which we are carrying on."

This seemed conclusive, so I continued: "Do you think there is a future for ballet on the screen?" After thinking for a while and then trying for some time to make her meaning quite clear in English, Mlle. Danilova answered:

"The film is very restricted medium for ballet, as the ballet must be arrange specially for the films; the movements must be special and the angles of the photographs must be specially arrange. This limits the present possibility of ballet on the screen. Some of the ballet look very nice, but some lose their beauty because there is no perspective."

"What is the effect of an audience on the dancer?"

"Tremendous."

"But why?"

"Because the applause and the pleasure of the public is the reward of our unseen hard work."

"How do you mean?"

"Because the pleasure of the public and the enjoyment of the public is our enjoyment."

Here she paused, and, looking first at the now empty trunk and then at me, asked very sweetly: "Have you any more question?"

I, remembering how she had told in another interview that she had no leisure except on her annual holiday, hastily said "No," and regretfully took my leave.

It is impossible to do full justice to the charm and beauty of Alexandra Danilova in an interview, perhaps because both are so indefinite! Though not strictly beautiful in feature, she conveys an impression of beauty which it would be hard to equal, while in voice and manner she is completely fascinating and yet both simple and direct.

We hear so much today of "baby ballerinas," who are so often only "ballerinas" through force of circumstances and the lack of more experienced dancers in the company, but let us think for a moment of this young girl of 18 who, being "so cold" and having such an "enormous hunger," yet was chosen to dance a leading role in spite of a full complement of ballerinas, thereby causing "almost a revolution" in the most strictly organized ballet company in the world! Alexandra Danilova was the "toast of Chicago" that winter. Is she not also the toast of London, or indeed of every city where she has ever danced?

DANCE TEACHERS
MUSIC SUPPLY CO.
offers an exclusive service
Write for details
PAUL JONAS, Manager
Box 333, The American Dancer

YOUR FREE GUIDE TO A
"HIT" RECITAL!
COSTUME FABRIC REVUE

MAHARAM'S NEW

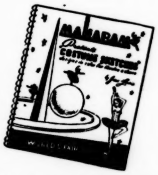
*Bigger and Better Than Ever*

COSTUME FABRIC REVUE

Write to-day for this valuable FREE book of COSTUME FABRICS, TRIMMINGS and ACCESSORIES. You'll be thrilled by the exciting collection of gorgeous, colorful, unusual fabrics. You'll be inspired by page after page compiled in a year of search and creation both here and abroad. You'll assure your recital costumes a brilliance and newness comparable to Hollywood and Broadway productions. Use the coupon to get your copy.

MAHARAM
SKETCHES

40 Original Colored Designs by JAC-LEWIS. Spiral Bound. Fabric Suggestions.
Formerly $1.25



36 Beautifully colored designs by JAC-LEWIS. Spiral Bound. Patterns Available.
Formerly $1.25

REPRINTED

By Popular Demand!

If you haven't this beautiful collection order at once! Two fine spiral bound books filled with 76 thrilling colored designs for only $1.50 (or either one for $1.) Mail the coupon!

76 'HIT' COSTUME DESIGNS
for
$1.50
(Regularly $2.50)

Special Offer!

PATTERNS

Patterns for the 36 Sketches in our World's Fair Edition Costume Sketch Book. Due to tremendous volume we are able to pass savings on to you.

3 for $1.
(formerly 50c each)

*"The House of Service"*

MAHARAM
FABRIC CORPORATION.

NEW YORK
130 W. 46th St.

CHICAGO
6 E. Lake St.

ST. LOUIS
915 Olive St.

LOS ANGELES
819 Santee St.

Attach this Coupon to your School Stationery

MAHARAM FABRIC CORP., Dept. A. 2-40
130 W. 46th St., New York City.

Please send me:

☐ FREE—New 1940 COSTUME FABRIC REVUE.
☐ FREE—Catalogue of READY-TO-WEAR COSTUMES.
☐ 76 "HIT" COSTUME DESIGNS in full color by Jac-Lewis in 2 Beautiful Spiral Bound Books (regularly $2.50) Now........$1.50

Full Name of School..........
By..........
Full Address..........
City.......... State..........

..........
No. of Pupils

..........
Dates of Recital

## D.M.A. BULLETIN

(*Continued from page* 23)

Orma Shannon, now Mrs. Vincent Hinderland, Laura Bryan, now Mrs. Rae Hunter, Sylvia Applebaum now Mrs. Theodore Appelbaum, Eloine Jaynes now Mrs. Harold Steumiller, Catherine Blackman, now Mrs. Robert Whetmore, and Jane Flynn, now Mrs. Kenneth Bowles.

The Western N. Y. State Council and the Northeastern Council have adopted a unique plan of exchanging members as guest teachers with one group to the other. At the Nov. 26 meeting, Mr. Oscar Hallenbeck of Albany was guest teacher for tap. Other teachers on the program (members of the Western Council) were Ninita Johns, Syracuse, Ballet; Sylvia Applebaum, Rochester, Modern; Shirley Lange and John Biddlecombe of Batavia, Adagio Lifts; and J. Howard Ferguson, Elmira, Ballroom. Miss Cora Tapson was chairman of the meeting which was held at Buffalo. There was an election of officers, the entire slate of 1939 officers with the exception of the President, re-elected for another year. They are as follows: President, Lorraine Abert, Rochester; Vice-President, Howard Ferguson, Elmira; Secretary, Dorothy Turner, Rochester; Treasurer, Mildred Pond, Rochester; Director 5 years, Gladys Bliss, Rochester; Director 4 years, Margaret Read, Syracuse; Director 3 years, Sylvia Applebaum, Rochester; Director 2 years, Alice Munger, Buffalo; Director 1 year, Laura Bryan, Auburn; Director 1 year, Cora Tapson, Buffalo; Director 1 year, Norma Allewelt, Syracuse; Director 1 year, Shirley Lange, Batavia; Retiring President, Catharine Goodreds.

### HEART OF AMERICA, INC.

The Del-Wrights were featured at the December meeting of the Heart of America Dance Association held at Kansas City, Dec. 10. The result of the election of officers was as follows: President, Miss Helen Ellfeldt; Vice-President, Miss Kay Buis; Secretary, Miss Nell Jane Rogers; Treasurer, Miss Helen Thomas; Sergeant at Arms, Miss Corinne Krumholz of Springfield, Missouri. Board of Directors: 3 year member, Miss Marcella Gillespie; 2 year member, Miss Elnor Mae Oyer; 1 year member, Mrs. Martha Flaugh Lewis; Delegate Director, Mr. Robert Lewis.

### PITTSBURGH

The meeting of the Dancing Masters of Pittsburgh held in Nov. was such a success it was decided to hold more meetings than the usual schedule. Another successful meeting was held at MacDougal's Studio of Dancing, Sunday, Dec. 17. There was a three hour program of tap routines presented by one of their new members, Mr. Jay Dash. An important business meeting followed the instruction period to discuss further plans for the D. M. of A. Convention next summer which will be held at the Wm. Penn Hotel, Pittsburgh the week of Aug. 4.

### NORTHEASTERN NEW YORK STATE COUNCIL, NO. 5

The third meeting of the Northeastern New York Council of Dancing Masters was held Sunday, Dec. 3 at the studio of Gertrude Blanck in Schenectady. In the absence of President Clark, 1st Vice-President Gertrude Hallenbeck, presided. Mrs. Grayce Ingersoll of Herkimer and Mrs. Agatha Doerer presented the new Club banner. It is gold and blue and carries the D. M. of A. emblem together with the Club name and affiliation number. It is one of the most attractive seen at any of the conventions yet. Mr. Oscar Hallenbeck was guest teacher at the Western New York Normal School held in Buffalo, Nov. 26 on an exchange agreement. The question of availing themselves of an exchange teacher from the Western Council was tabled until a later date. The faculty included Mrs. Grayce Ingersoll who taught Baby Dances; Mrs. Agatha Doerer, Ballroom and Miss Gertrude Blanck, Tap. Miss Leila Wagar, assistant at the Hallenbeck School was elected into Junior Membership. The next meeting will be held Jan. 21 in Albany.

### MASK AND WIG

Once again Walter Keenan, Jr. of Philadelphia, Penn., a D. M. of A. member, scored a hit with his dance training of the boys of the University of Penn. It was the 51st annual holiday show put on by the Mask and Wig Club of the College. They selected the title *Great Guns* for the show this year and while there were comments that it was not quite as good as some of the previous shows, it was admitted that if it hadn't been for the dancing the show would have gone flat. More credit for our Philadelphia member, Walter Keenan, Jr.

### PERSONALS

### HONORARY MEMBER DIES

Following a long illness, Mrs. Ida Johnston Grant died at her winter home in Miami, Fla., Tuesday, Dec. 12. She was a resident of Milwaukee. She was 83 years of age and has been an honorary member of the D. M. of A. for several years. She is survived by one son, Harry J. Grant, of Milwaukee. Your Secretary received the following letter from Mr. Grant:

**KAMIN DANCE BOOKSHOP**
John Martin's
INTRODUCTION TO THE DANCE....$3.50
Signed copies available
15 W. 56th St. CI 5-7955 N. Y. C.

Order your SPRING work NOW
**BILLY TRUEHART**
15 YRS. SPECIALIST in MAIL ORDER ROUTINES and COMPLETE RECITAL IDEAS
(Radio's Original Tap Dancer and Teacher of Dancing Star ANN MILLER)
*ALL TYPES DANCES—FREE CATALOG of over 100 DISTINCTIVE ROUTINES*
SPECIAL NEW BABY DANCES
Dept. DF, Box 661, Hollywood, Calif.
(Where Dance Styles Originate)

*Greeted with Enthusiasm—*
*Teachers Everywhere Acclaim*

**TEACHER'S MANUAL of BALLROOM DANCING**

*By* DOROTHY NORMAN CROPPER

*An Authoritative Book by an Undisputed Authority*

This is the first time a complete manual for the ballroom teacher has ever been published.

Vital chapters on: Body Mechanics, Ballroom Dance Fundamentals, Music, Ballroom Hints, Tango, Rumba, Foreign Dances, Etiquette and Decorum, Conducting Classes, Cotillion Figures, Organizing Classes, Advertising, Dance Combinations.

"The most valuable and complete work for the ballroom teacher I have ever seen."—Thomas Parson, Ballroom Editor, THE AMERICAN DANCER.

Limited Edition $2.50
ORDER YOUR COPY NOW !

ALSO—DANCE DICTIONARY
COMPLETE! ACCURATE! INDISPENSABLE!
Compiled By
DOROTHY NORMAN CROPPER
$1.00
*(Available at this price under this special offer only—regular price $1.50)*

IHRA PUBLISHING CO.
250 West 57th St., New York City

**BALLROOM MATERIAL FOR EVERY PURPOSE**

1. Fox-Trot—Charleston Effect
2. Fox-Trot—Westchester Style
3. Fox-Trot—Collegiate Swing
4. Fox-Trot—Conservative Swing
5. Fox-Trot—Med. to Fast Swing
6. Swing Variations—Semi-Eccentric F.T.
7. The Riviera—Novelty Fox-Trot
8. LaBamba—Rumba Fox-Trot
9. Advanced Waltz—Pleasingly Different
10. Int. Tango—Simple but Effective
11. Adv. Tango—Not too Difficult
12. The Hub—Swing Type Sequence F.T.
13. The Manhattan—Smooth Type F.T.
14. Games & Mixers—Juvenile & Adults

Choice of 5 $1.00 Entire Set $2.00

*THE BOOMPS-A-DAISY*
Words, music, notes with diagrams 50c

1938 Edition POPULAR BALLROOM DANCES $1.00
100 pages—34 diagrams

*Enclose check or money order—No C.O.D.'s.*

THOMAS E. PARSON
1776 Broadway New York, N. Y.

**JackManningRoutines First time by Mail.**

Any 10 Dances-$5.00 Single Copies-$1.00

DOCTOR SWING—Hot Tap Patter.
STRUTTIN' TOTS—Simple Tap.
WALTZIN' ON DOWN—Simple Waltz Tap.
BABY HOT-CHA ROUTINE.
SIMPLE SOFT SHOE ROUTINE.
FOOT NOTES—Intermediate Tap Routine.
RHYTHM TRIX—Intermediate Rhythm Routine.
BUCKIN' ALONG—Intermediate.
DI DE-UMPH—Musical Comedy Tap Routine (Special music 50c).
SOFT SHOE KICK ROUTINE—Musical Comedy.
NUMBER PLEASE—Telephone Tap Story.
CLIMBIN' HIGH—Novelty Tap Dance (Special music 50c).
BARBER SHOP SWING—Novelty Tap Dances.
HOT TAMALES—Novelty Tap.
CYMBALETTE—Novelty Tap for Babies.
TAMBOURINE PHYTHM—Simple Tap Novelty.
RHYTHMANTICS—Advanced Rhythm Routine.
RHYTHM RIDDLES—Advanced Rhythm Routine.
RIFFLES—Advanced Rhythm Routine.

JACK MANNING
Box 10, American Dancer, 250 W. 57th St. N. Y. C.

My dear Mr. Soby:

Your message of sympathy and lovely floral tribute to my mother is greatly appreciated, and I would ask that you convey my thanks to the members and officers of your association. The uniform kindness of all my friends has been a source of real comfort to me.

Yours faithfully, Harry J. Grant.

### CLEVELAND MEMBER DIES

Edward C. Rauschert, 65, well-known dancing teacher of Cleveland died Monday, Jan. 8 at the Fairview Park Hospital after a brief illness. He began his career 30 years ago when the waltz and two step were the rage. Mr. Rauschert joined the D. M. of A. in 1925 and was a member of the Cleveland, Ohio Club. He was a Mason. He is survived by his wife, Stella, a son, Harold H., two brothers, George and Joe, two sisters, Mrs. Alice Dailey and Catherine and a grand-daughter, Marilyn. The funeral was held at the Daniels Funeral Home, Cleveland, Wednesday afternoon, Jan. 10.

### ST. PETERSBURG

Edward J. Condley, of Auburn, N. Y. is spending the winter at the Elks Club, St. Petersburg, Fla. Mr. Condley not being in the best of health decided to go to Florida where he states "I feel much improved due to this wonderful climate. It is truly the Sunshine City and that's no exaggeration."

Mrs. Montie Beach, Past President of the D. M. of A., is director-general of a civic improvement committee which with City Federation of Garden Clubs of Houston recently launched a campaign to raise $15,000 for a garden, center building and Botanical Garden in Hermann Park, Houston. A committee of 400 launched the campaign.

### LOS ANGELES, CALIF.

Margaret E. Ketchum, member of Associated Dancing Teachers of Southern Calif., and former Secretary has written a book entitled "Songs and Dances for pre-school Kindergarten and Elementary Grades." It is published by Suttonhouse, Crossroads of the World, Hollywood, Calif. Price of the book is $2.00.

### DAYTON, OHIO

Director Fenton T. Bott, of Dayton, Ohio sends Christmas cards to all of his pupils. Printed on the greeting cards appears the unique caption "We hope Santa Claus will send you back to dancing school." Mr. Bott reports he has had the largest enrollments of pupils he has ever had in the 31 years he has been in business.

### DANCE EDUCATOR OF AMERICA
### No. 24

At the Association's regular monthly meeting, held December 17, two newcomers and one old-timer supplied a program of material said to be the most interesting ever presented at a monthly get-together. Member Carol Singer opened with a Novelty Tap Dance Trio, especially adapted for youngsters. The routine was set to the music of *If I Only Had a Brain* from The Wizard of Oz. That Miss Singer will be drafted for duty again in the near future is a foregone conclusion.

Sergei Temoff, in his first appearance before a teacher group, thrilled those present with a demonstration of finished ballet. In addition, he presented a solo, *Dance With a Fan,* in which he was assisted by Isabel O'Connor, a pupil of his from Montclair, N. J.

Donald Sawyer & Company then took over and showed the crowd how a five foot lady would dance with a gentleman of six feet or over, and vice-versa. The dance was called the *Gulliver Fox-Trot* and was presented in a publicity tie-up with the feature length cartoon, Gulliver's Travels, which opened at Paramount Theatre in December.

Before the meeting press photographers took shots of Bobby Hefftner, who stands next to nothing, with Miss Lynn Atwood looking down from above; Bill Meeker (he's taller than Don Sawyer) and tiny Eugenia Foley, and Herman and Irene Ergotti.

In addition to the scheduled program Judith and Jacques (she's member Katherine Woodworth) gave a short demonstration-instruction period of their newly devised party dance, set to the music of *Scatterbrain.*

The DEA's Mid-Season One-Day Normal School will be held at the Park Central Hotel in New York Sunday, January 28. On the faculty for the day will be Tommy Hyde, tap; Jack King, tap-acrobatic; Margaret Severn, ballet; Nadia Gueral, children's ballet; Frances Cole, baby dances; Don LeBlanc, Peabody and Lindy Hop, and Donald Moore Chambers, square dances.

---

## DANSEUR

(*Continued from page* 15)

boredom of rural peace and plenty returned with its original force and vigor.

Graduation over, Grandmother began talking about the life work that lay ahead of me.

"When your uncle was here," she stated one evening at supper, "he said he would buy you a Five and Ten Cent store in town. You can pay him back when you get started. The town needs another Five and Ten. The one they got there isn't much good anyway. Now, when you open *your* store——" She rambled on and on, while I took my last look at her kind, wrinkled old features as I bid her a silent "Farewell." All of a sudden she asked me rather irritably: "What in heaven's name are you staring at me so hard for?"

After the house had been darkened I listened carefully until she began to snore rhythmically. Certain that she was asleep, I grabbed my little satchel full of stiff collars and red winter underwear in one hand, my shoes in the other and crept down the creaking stairway. Once out into the night I relaxed, listened again to make certain I had not been observed and sat down to put on my shoes.

All the world lay ahead of me—to conquer by giving a vision of joy to millions—with a little kept aside for myself. Behind me lay Grandma, dear sweet soul. She would awaken in the morning to find me missing. Perhaps about noon she would discover that I had not gone fishing. Sometime during the afternoon she would wander over to tell the Lady. She, of course, would explain everything, even make Grandmother feel happy that I was going out into the world to be a dancer. I do not know if this did happen, for I never saw either of them again. . . .

Milwaukee had been decided upon beforehand as my destination. It was the closest large city, a little more than a hundred miles. I walked through our village, keeping to the side streets in order to remain unobserved. (*Continued next month*)

*For the 1940 Season*

To meet your needs for new designs, *Gwen* of our designing department is at your service !

*Sketches*

on any subject, any country, any period of history or current hits of the screen or stage—for a nominal charge.

Any designs you order will be restricted to *your* exclusive use.

*Write* for details of this service and register now for

*Fabric Samples*

ASSOCIATED FABRICS CORP.

723 · SEVENTH AVE · NEW YORK

BONETTA TAP DANCE RECORDS

OFFERS

The long awaited accompaniment for teaching and tap dance practice at home.

★

A standard size disc on which is recorded an orchestration of

2 choruses of Buck or Rhythm — All on one record
2 choruses of Waltz Clog — $1.00
2 choruses of Military — post paid
1 chorus of Soft Shoe — Each number complete

★

Recommended for teaching and practice at home by JACK MANNING, WALLY JACKSON, ANTHONY SCOTTI, JIMMY PAYNE, and many others.

110 WEST 47th STREET
NEW YORK CITY

*America's Finest Dancing Footwear*

Selva

*209 W. 48 St., N. Y. C.*

SAVE Quality Shoes—Low Prices

Special! HARD TOE BALLET. $2.98
Skinner's Satin, Suede Pleated Toe,
Hand Stitched, Pink, Black or White
Send For Free Catalogue

DANCE SHOE CO.
1658 Broadway
N. Y. C.

BEAUMONT
SCENERY STUDIOS
SCENERY—CURTAINS FOR RENT
Any Atmosphere Depicted
LARGEST STOCK IN THE WORLD
NOTICE!!!
WE CATER TO DANCING SCHOOLS
510 Truxton St. DAyton 3-8485
Bronx, New York

DANCE WRITING
*A detailed description*
75¢
SOL BABITZ
980 Menlo Ave. Los Angeles, Calif.

## STUDENT AND STUDIO

(*Continued from page* 32)

the University Club of Akron and presented at the Goodyear Theatre December 15 and 16. Betty Mae Jenkins, who recently appeared at the Paradise Restaurant in New York, made a special trip to Akron to appear as the featured dancer in a Hawaiian number presented by the Lahrmerettes. Akron critics acclaimed the show a huge success. A Christmas party was given for all the pupils of the school on December 24. The children were taken to the Palace Theatre and later returned to the studio for refreshments.

• ALLIANCE, Ohio—The Dorothy Dale Weaver Studio has moved into a newly built studio. The large class room is finished in knotty pine and the students are looking forward to many sociable evenings spent around the large fireplace at one end of the room.

• CINCINNATI, Ohio — Pep Golden's Rhythmites, La Verne Gottlieb, Billy Hughes, Peggy Conway, Rosaline Fortini, Joyce Sutter, Janet Balton, Madelyn Trentalance, Jack Sutter, and Virginia Meinking will appear as part of the floor show to be presented in the Roof Garden of the Hotel Gibson January 26 for Cincinnati's Retired Fireman Association. This is Pep Golden's fourth year in producing and appearing as Master of Ceremonies with his own protegees for this association. Hal Leroy, who is starred in *Too Many Girls*, current Broadway hit, is a former Golden protege.

• CLEVELAND, Ohio—Fern Marie Snyder, daughter of Marie E. Miller, is pianist and assistant in her mother's school. She was one of the Bee Bee Bari girls, appeared in the Merry Widow with Donald Brian and in Billie Rose's Aquacade at the Cleveland Exposition in addition to several operas on the road and in Cleveland.

• DAYTON, Ohio—The Lera Rae Studio presented several numbers in the annual Amateur Night given by the Masonic Temple in addition to Christmas entertainments for several fraternal organizations.

• HAMMOND, Indiana — Jack Cavan taught at the December 3 meeting of the Chicago National Association of Dancing Masters using two of his students, Jeannine Lute and Jimmy Marshall to demonstrate the number which was a comedy apache tap routine. Mr. Cavan had taught at the November meeting of the Dancing Masters of Wisconsin at Oshkosh and was made an honorary member of that organization.

• PITTSBURGH, Pa.—Martha Rose now has a downtown location in addition to her studio in East End through an affiliation with the Don Firth Studio in the Keenan Bldg.

• CHICAGO, Ill.—Ann and Richard Pedi, one of the most promising teams of the Virginia Zimmermann School of the Dance are studying hard again this term. Last year these two young stars appeared in Hollywood, Calif. where Miss Zimmermann taught ballet at a normal school.

•

A group from the Virginia Zimmerman School entertained on two Christmas programs, December 19 for the Royal League and December 29 for the American Legion. Those who danced are: Betty O'Niell, Virginia Nelson, Richard Pedi, Frederick Conville, Edward Kerr, Virginia and Dorothy Ufer, Myrna Hunam, Sharon Mueller, Selina Hansen, Joan Evangelista, Bonnie Wuermer, Mary Ellen Spillane, Laurel Stuart, Maxime Reames, Joyce Thompson, and Marion Thorne. Richard Pedi hurt his ankle just two days after the performance and has had to have it in a cast.

• WOODWARD, Okla.—Pupils of Marcella Patterson were presented in a Novelty Tap Revue December 27 at the Woodward Theatre. On February 6 they will give a performance on the history of dancing for the Woodward Music Club.

• HOUSTON, Texas—Marcella Donovan Perry of the Donovan Dance Studio gave a large Christmas party for the students and members of their families. The studio was decorated in typical Christmas fashion and a huge tree filled one corner. Each class danced and then presents were distributed, favors given each child, and refreshments served to over a hundred guests.

• NASHVILLE, Tenn.—Advanced students of the Pauline School of the Dance and Allied Arts entertained at the annual Happiness Party which is given each year for the benefit of unfortunate children. The program is sponsored by the Paramount Theatre and the Nashville Banner, local newspaper. Admission to the theatre is by presentation of a toy. The thousands of toys thus obtained are presented to Nashville's poor.

• HOBBS, N. Mex.—Pupils of Raycelia Fry danced on three programs during the month of November: a Parent Teachers Association meeting, a program at the High School and the Hobbs Auto Show. Those taking part were: Maxine Gackel, Neysa Jean Cain, Wanda Ray Finam, Katherine Carter, Beulah Province, Margaret Russell, Katherine Jackson, Laurese Stewart, Frances Joy Maxie, Sybil June Stool, Ruth Lippman, Betty June Clark and Brownie Teer.

• HACKENSACK, N. J.—Betty Licht, former student of Philip Coleman and Florence Danielson of the C and D Studio, signed a year's contract for the Roxyette line at the Earle Theatre, Washington, D. C. This is the second year she has been with the Roxy troupe. Miss Billy Drewes, for nine years a Rockette at Radio City, who was engaged as assistant to Gene Snyder for the new International Casino Show, is also a former student of the C and D Studios. During the holidays a Christmas party was given at the studio to which each student invited a guest.

---

**STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933 OF THE AMERICAN DANCER PUBLISHED MONTHLY AT NEW YORK, N. Y. FOR OCTOBER 1, 1939.**

State of New York, County of New York.

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared Ruth Eleanor Howard, who, having been duly sworn according to law, deposes and says that she is the Publisher of The American Dancer and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Ruth Eleanor Howard, Publisher, 250 West 57th St., New York City; Ruth Eleanor Howard, Editor, 250 West 57th St., New York City; Managing Editor, None; Business Managers, None.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) The American Dancer Magazine Pub. Co. Ltd. of New York, 250 West 57th St., New York City; Ruth Eleanor Howard, 250 West 57th St., New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by her.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above is. (This information is required from daily publications only.)

RUTH E. HOWARD.

Sworn to and subscribed before me this 6th day of October, 1939.

ANNA M. BELLEW.

(My commission expires March 30, 1941.)

KATE SHEA

FABRICS — FEATHERS
and
THEATRICAL SUPPLIES

Send for Catalogue

112 West 44th St. New York City

Featuring the Only
NOI-Z-LESS TOE SHOE
BEN & SALLY
DANCE FOOTWEAR
244 W. 42nd St., N.Y.C.

Save on . . . . .

ENVELOPES

Buy at these prices NOW!

Small size (3⅝ x 6½) $2.50 per thousand

Large size (4⅛ x 9½) $3.10 per thousand

Good Quality White Wove Stock

Above prices include your name card in black ink. Colored inks slightly higher.

Add postage as follows:

| | Small | Large |
|---|---|---|
| Up to 150 miles: | 18c. | 22c. |
| Up to 300 miles: | 25c. | 33c. |
| Up to 600 miles: | 38c. | 54c. |
| Up to 1000 miles: | 52c. | 77c. |
| Over 1000 miles: | 80c. | 1.25 |

Check or money order must accompany all orders. No C.O.D.'s.

THOMSON & COMPANY
1776 B'way Rm. 707 New York, N. Y.